

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

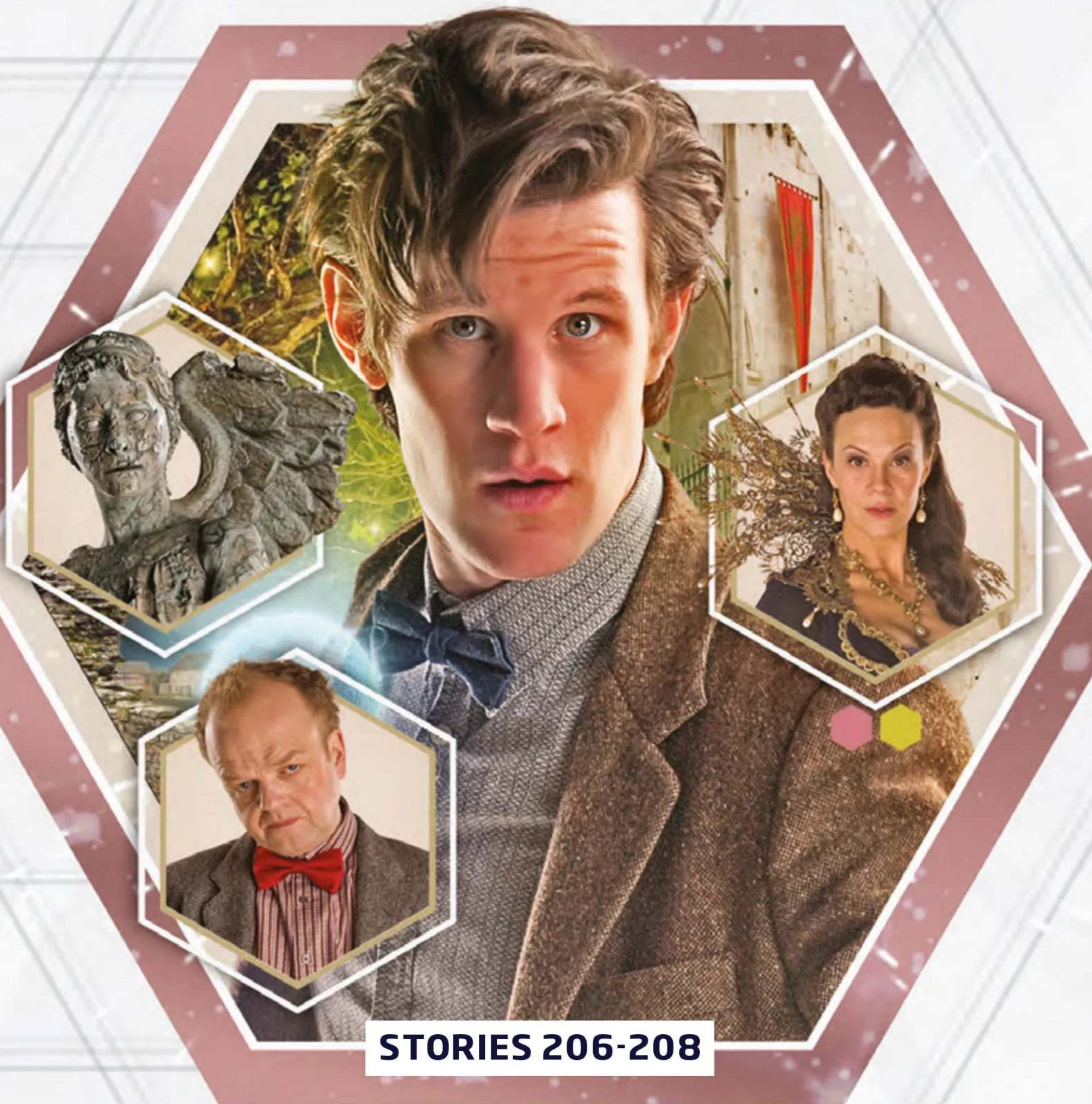
BBC

# DOCTOR WHO



THE **ELEVENTH**  
DOCTOR

## THE COMPLETE HISTORY



STORIES 206-208

THE TIME OF ANGELS/FLESH AND STONE,  
THE VAMPIRES OF VENICE  
AND **AMY'S CHOICE**









BBC

# DOCTOR WHO

THE COMPLETE HISTORY



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THE TIME OF ANGELS /  
FLESH AND STONE

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THE VAMPIRES OF VENICE

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AMY'S CHOICE

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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# Welcome

**I**wonder what was going through Matt Smith's mind on the morning of Monday 20 July 2009. On that day, things were about to get serious as he stepped on to Southerndown Beach in Wales to record his first full episode as the Eleventh Doctor.

Of course, Matt had already recorded his first few chaotic moments as the Doctor a month or so earlier during production of *The End of Time* [2009/10 – see Volume 62]. But for those first scenes recorded for *The Time of Angels/Flesh and Stone* [2010 – see page 6], the tweed jacket was on for the very first time, that bow-tie knotted and undeniably cool. This was the moment the Eleventh Doctor strode fully formed from the TARDIS to be revealed to the world.

It's an exciting time when a new Doctor takes those first steps into television immortality. There's still a way to go before their first episode is broadcast, but another part of the puzzle slots into place. Seeing the costume for the first time makes it that bit more real, taking us closer to the dawn of a new era for our hero.

## Below:

The new team gets started...



For Matt Smith on that first morning, his mind must have been a whirl of nerves, excitement, adrenaline and the sheer terror of wondering just what he had got himself into. It's fair to say his life would never be the same again. And for Karen Gillan, too, taking her first steps as Amy Pond, joining an exclusive line of companions to become a heroine to millions. The Eleventh Doctor's signature "geronimo!" probably best sums up the leap of faith Matt and Karen took that day.

This volume of *Doctor Who – The Complete History* documents those early days of production in the life of the Eleventh Doctor and Amy Pond, and charts how a new TARDIS crew took shape. For *The Vampires of Venice* [2010 – see page 56], Arthur Darvill took his first trip in the TARDIS as Rory, completing the trio that would take *Doctor Who* forward into the next few years.

For the final story of this collection, *Amy's Choice* [2010 – see page 100], *Doctor Who* welcomed the critically acclaimed Toby Jones as a very different kind of villain. The Dream Lord holds a mirror up to the Doctor in a tale of psychological terror that tested this new TARDIS crew to the absolute limit.

It's a testament to the series' reputation that *Doctor Who* is able to attract such talented actors to work on it, from Matt Smith, Karen Gillan and Arthur Darvill as the regular cast, to multi-award winning film and TV actors like Toby Jones who enjoy playing a very different kind of role for a few weeks. Long may that continue.

Mark Wright – Editor





'IT'S AN EXCITING TIME  
WHEN A NEW DOCTOR TAKES  
THOSE FIRST STEPS INTO  
TELEVISION IMMORTALITY.'





# THE TIME OF ANGELS/ FLESH AND STONE

➤ STORY 206

When River Song summons the Doctor, he is recruited to help track down one last Weeping Angel which has escaped into the Maze of the Dead.







# Introduction

**T**he *Time of Angels* is a well-chosen title for this particular escapade. It's the first of two Eleventh Doctor stories that feature the Weeping Angels as the principal threat (thereafter, they feature in a few brief cameos where they're used to supply some extra tension). It's here that we learn more about these creatures who, in their debut, *Blink* [2007 – see Volume 56], were much more enigmatic. It is a defining adventure for one of the most popular monsters since the series returned to our screens in 2005.

Previously, the Angels 'fed' by zapping people back into the past and drawing energy from the temporal disturbance. In *The Time of Angels* they kill – for fun. They even use the voice of one of their victims to talk to the Doctor – communicating directly for the first time. The cliffhanger

**Below:**  
Don't blink,  
Sally Sparrow!



halfway through reveals that the Doctor and his allies are surrounded by a host of Angels. In the second part – *Flesh and Stone* – we get to see the Angels move; something they can only do when they're not being observed.

*The Time of Angels* paints the Weeping Angels as much more aggressive, dangerous and complex than before. In a dizzyingly abstract twist, we learn that any image taken of an Angel also becomes an Angel. These creatures are scary because you have to keep your eye on them – it's not easy to run and hide. Now it is more difficult than ever... especially when the image of an Angel becomes embedded in the mind of the Doctor's companion Amy.

This rock-hard menace would return in the closing episode of the first half of the 2012/13 series – *The Angels Take Manhattan* [2012 – see Volume 72]. In that instance, however, the Angels are sticking to their old trick of sending people back in time, drawing power by trapping victims in a loop and sending them back over and over. Some of the murderous malevolence that we saw in *The Time of Angels* remains, but they don't seem as powerful as they did on their last encounter with the Doctor.

After three stories establishing the Eleventh Doctor, *The Time of Angels* reconnects this new incarnation with his recent history – featuring not only the Weeping Angels but the return of River Song, last seen in *Silence in the Library/Forest of the Dead* [2008 – see Volume 59]. Following this reintroduction, River's involvement with the Doctor would become a pivotal part of the series to follow. ■



'THE WEEPING ANGELS  
ARE PAINTED AS  
MUCH MORE AGGRESSIVE,  
DANGEROUS AND  
COMPLEX THAN BEFORE.'



## STORY

### The Time of Angels

A starliner security guard enjoys a beautiful day in the countryside – unaware that he is experiencing the effects of hallucinogenic lipstick. River Song is on board and burning a message into the ship's 'home box'. [1]

Twelve thousand years later, the Doctor discovers the box in the Derelium Archive. He explains to Amy that it has a message on it in Old High Gallifreyan; 'Hello sweetie.'

River is confronted by two armed guards and a man called Alistair. She warns him that the ship will not reach its destination and blows him a kiss as the airlock behind her opens and she flies out into space – into the TARDIS! [2]

They follow the *Byzantium* starliner, and River lands the TARDIS at its place of rest on Alfava Metraxis. Except the starliner didn't land, it crashed into an

Aplan temple. [3] There is one survivor on board, a creature that can never die.

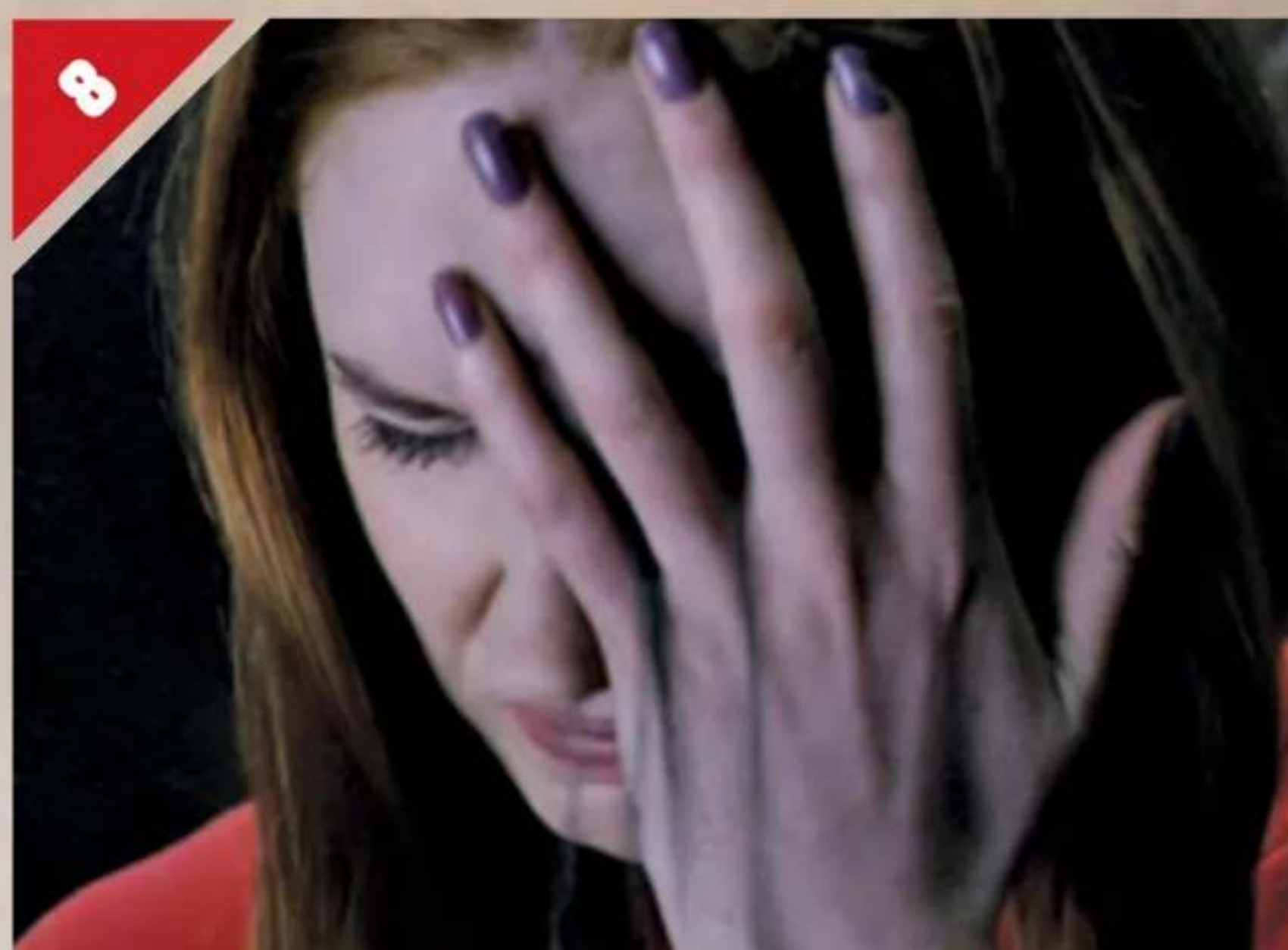
River summons a platoon of military clerics led by Father Octavian. [4] They have been working with her on a covert investigation; the creature in the starliner is a Weeping Angel. Octavian plans to reach the ship by blasting a hole in the cliff and ascending through the temple catacombs.

Inside the clerics' dropship, River shows the Doctor, Amy and Octavian a recording of the Weeping Angel in the *Byzantium* vault. [5] The Doctor tells Amy that the Angels are made of stone until you turn your back.

The Doctor, Octavian and River step outside. Octavian explains to them that the Aplans died out 400 years ago; the planet is now home to six billion colonists. River shows the Doctor a book on Angels while Amy notices that the Angel in the recording has moved. When she looks away, it seems to get nearer. She can't turn off







the recording and the door of the ship is locked!

The Doctor reads, "That which holds the image of an Angel becomes itself an Angel" and realises Amy is in danger. The Weeping Angel emerges from the screen [6] as the Doctor shouts to Amy not to look at its eyes. She freezes the recording at the point where it 'blips', the Angel vanishes and the door unlocks.

Octavian blasts a hole through the cliff and the Doctor, Amy, River and the clerics enter the catacombs which are full of stone statues. [7] Two clerics, Angelo and Christian, check a side tunnel. Amy is disconcerted as she has something in her eye – stone dust. [8]

Christian is attacked by an Angel. Angelo then receives a call from Christian on his radio – luring him to his doom!

A soldier called Bob shoots at a statue by mistake. He then goes to look for Angelo and Christian while the others ascend through the maze

of tunnels. The Doctor remembers meeting an Aplan with two heads and realises there is something wrong with the statues. They all only have one head. They are all Angels! [9]

Bob receives a call from Angelo which lures him to his death.

The Doctor deduces the statues are inert Angels and the radiation from the crash is waking them up. Octavian receives a call from Bob – but Bob is dead. They are speaking to an Angel using his voice. [10]

The Doctor tells everyone to run, but Amy freezes. She thinks her hand has turned to stone! [11] The Doctor convinces her otherwise by biting it.

They join the others at the underside of the *Byzantium*. However, they are surrounded on all sides by advancing Angels and their torches are failing. The Doctor receives another call from 'Bob' saying he died afraid and alone. Angry, the Doctor borrows Octavian's gun and fires... [12]



## STORY

### Flesh and Stone

**T**he Doctor was firing at a gravity globe to provide an updraft.

Everyone jumps and then lands upside-down on the underside of the ship. He opens an airlock and they head inside, but after the outer hatch closes the inner hatch closes too, trapping them. The Doctor works on overriding the security protocols as the Angels climb into the airlock. To open the inner hatch, he has to turn out the lights. [1]

They escape into a control room and seal the doors behind them. There is only one way out – through the ship's oxygen factory, which resembles a forest. [2] Octavian scans the forest and plots a path to the primary flight deck.

The Doctor takes another call from 'Angel Bob'. The Doctor has noticed that Amy is counting down, and Bob

explains that they will take her. The Angels are absorbing power from a crack in time, just like the one in Amy's bedroom! [3]

As everyone heads into the forest, Amy grows weak and the Doctor realises that there is the image of an Angel inside her mind. [4] She can only stay alive if she keeps her eyes shut. The Doctor tells Octavian and the clerics to stay and guard Amy while he and River head to the primary flight deck. Octavian insists on going with River as she is in his personal custody.

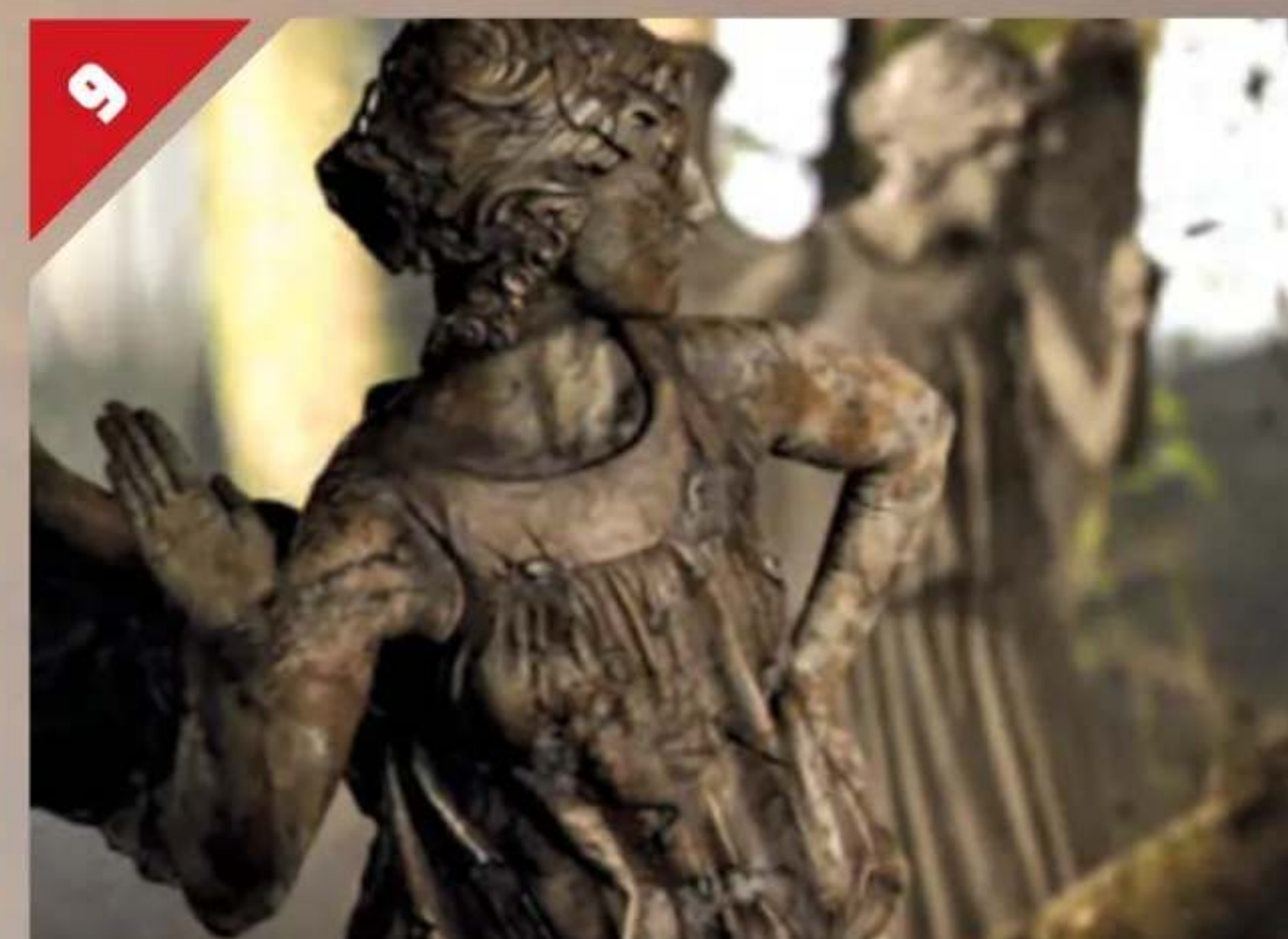
After they have gone, the Doctor returns to Amy to tell her to remember what he said when she was seven. [5]

The Doctor finds out the date of the explosion that caused the crack in time while Octavian opens the hatch to the flight deck.

Meanwhile, the Angels surround Amy and the clerics and try to take out the tree-lights. But then the light of the crack fills the forest. [6]







The Angels seem to vanish as they flee from the crack. The leader of the clerics sends two of his men to investigate the crack, but then loses all memory of them. Time has been rewritten; the clerics never existed! [7]

An Angel grabs Octavian around the throat. [8] Octavian tells the Doctor to go, but warns him not to trust River. She was imprisoned because she killed a good man.

The Doctor reluctantly leaves Octavian to the Angel and joins River on the flight deck.

Amy is now alone, as all the clerics have been erased from history. The Doctor calls her and tells her that she has to come to the flight deck without opening her eyes, and to fool the Angels she has to walk like she can see. But as she walks through a group of Angels she trips... they realise she can't see and start to move. [9]

River saves Amy just in time by teleporting her to the flight deck.

The flight deck shields open, revealing the Angels in the forest, the crack in time behind them. [10]

The Doctor realises that the Angels are complicated space-time events and tells Amy and River to hold on tight as the Angels are draining power from the ship, meaning the gravity is about to fail. The Angels fall into the crack, sealing it up. [11] The Angel in Amy's mind is also erased.

River is returned to custody, but before she is teleported to the prison ship she tells the Doctor that he will see her again "when the Pandorica opens".

Amy asks the Doctor to take her home and he returns her to her bedroom. Hanging up in her room is a wedding dress; she reveals she is getting married in the morning and makes an attempt to seduce him. [12]

The Doctor resists her advances, then realises that her wedding is on the same day as the explosion that caused the crack in time!



# Pre-production

**“Y**ou think you know the Weeping Angels... well, think again! Do you really think you’re safe just because you don’t blink?” Steven Moffat told *Doctor Who Magazine*.

**Below:**  
Amy Pond  
meets River  
Song for the  
first time.

Since the first appearance of the Angels in *Blink*, the return of this new menace for the Doctor had been hotly anticipated by viewers.

Moffat was wary of simple rematches between the Doctor and a popular enemy, since this could result in a sequel that was an inferior remake. In terms of his own viewing experiences, there was one transition from original to sequel that stood out in his mind because it moved an original concept on into a different style of entertainment. The original in this instance was Ridley Scott’s science-fiction movie *Alien* (1979). It told the tale of the small crew of a spaceship encountering a single unstoppable lifeform aboard their craft. In 1986, director James





Cameron presented *Aliens*, an action film in which the sole survivor of the original film joined a military team in an encounter with an entire colony of the creatures. “*Aliens* is the perfect film sequel,” Moffat told *Doctor Who Magazine*. “Grabs a few elements, runs in a new direction. When I was pitching this, I said that this was *Aliens* to *Blink*’s *Alien*.” The parallels also informed the style of the new Angels storyline, with Moffat noting, “*Blink* was a small, low-key [story] and this is the highly coloured, loud, action-movie one.” Steven also wanted to move the Angels along, turning them from isolated scavengers into a more threatening force.

## River Song

**A**lso returning for the two-part adventure – forming Episodes 4 and 5 of the 2010 series – was River Song, a character that Moffat had created for *Silence in the Library* and *Forest of the Dead* [2008 – see Volume 59]. Although she died, River would clearly feature again in the Doctor’s future, but earlier in her time line. “By the time I’d finished writing that episode, I thought we should see her again – it just seemed a shame not to deliver on the promise,” Moffat explained in *Doctor Who Magazine*.

“He’s been dreading his next encounter with River,” explained the writer of the Doctor’s predicament on *Confidential*; River had indicated that she and the Doctor had a mysterious and special bond between them in her past and his future, and now the Doctor knew that he had watched River die. River had also dropped certain clues about the Doctor’s future from her past, such as a reference to “the crash of the *Byzantium*.” Although it had not been Moffat’s intention to draw upon these when he had originally written them, the



structure of the new series would allow him to show viewers the chronologically twisted story of the Doctor’s encounters with River Song. The idea of showing a story out of sequence was something which appealed to Moffat, and as well as playing with the concept in *Blink* he had used it in some of his sitcom work. Of the working relationship between the Doctor and River, Moffat saw them as drawn together by mutual intrigue, and getting irritable with each other like an old married couple. Indeed, by now, he had already formulated his notion of both the Doctor’s marriage to River, and him being the victim in the “murder” for which she would be imprisoned. In the first draft of *Flesh and Stone* – dated Thursday 12 March 2009 – River told the Doctor that the next time he would see her was “on the Bone Meadows of Antioch by Dyandra Falls. You’ll step out of the TARDIS and I’ll slap you in the face for something you haven’t done yet.” “I look forward to it,” replied the Doctor. “I remember it well,” said River.

“Part of the mission statement of writing a script for *Doctor Who* is how bad a time can you give Amy Pond?” explained Moffat when considering *Flesh and Stone*. The

### Above:

The isolated scavengers become a threatening force.



## Connections: It's all Greek...

► The name of Alistair's ship, the *Byzantium*, was taken from the ancient city founded by Greek colonists in 657 BC and named after their king, Byzas; it is now modern-day Istanbul in Turkey.



**Far right:**  
Amy has something in her eye.

**Below:**  
Is it Dr or Professor Song?

worst thing that he could imagine for a character surrounded by the Angels would be for them to have to negotiate their way through while blind. Already thinking ahead to the end of the series, Moffat realised that the fact that Amy would have her eyes closed would allow him to insert an important sequence with a Doctor from

the future – Episode 13 (ultimately *The Big Bang* [2010 – see Volume 66]) to be precise. Amy would be unaware that the Doctor would not be wearing the correct clothes, and would assume that she was hearing the Doctor who had just left her in the forest. This sequence primarily intended for the narrative of *The Big Bang* was to be featured in the script for *Flesh and Stone*.

*Flesh and Stone* would conclude with a sequence back in Amy's bedroom in Leadworth where she had been woken by the TARDIS in *The Eleventh Hour* [2010 – see Volume 63]. In this scene, not only

was the desperate situation linking Amy to the crack in time emphasised, but the tale would show a relieved Amy – the night before her wedding – coming on to the Doctor. “She’s thinking, ‘Well, we’ve got some time, you’re kind of hot, and I’ve had a bad night!’ And I thought, ‘Okay – why not?’ The Doctor gets embarrassed and flustered,” Moffat explained on *Confidential*.

Shortly after the audition process to find the new Doctor was underway in November 2008, Moffat had completed a draft of *The Time of Angels* by the start of December and was to have a version of *Flesh and Stone* available early in 2009. Prior to this, Matt Smith was announced to the world as the Eleventh Doctor in a *Doctor Who Confidential* special broadcast on BBC One on Saturday 3 January 2009.

## Matt Smith and Karen Gillan

**T**he two-part story was scheduled for the first block of episodes to enter production for the new series starring Matt Smith and Karen Gillan (Gillan having been cast as Amy Pond in May 2009 and having been announced to the press on Friday 29 May). Recorded over summer 2009, it would be directed by Adam Smith and produced by Tracie Simpson in a partnership that would also go on to helm Episode 1 – *The Eleventh Hour*. By June, the first six scripts were available, and so an informal readthrough was held to allow Smith and Gillan to become familiar with their roles, and also to allow the writers to make any amendments to their narrative and dialogue around the new Doctor and companion.

Before work formally got underway on the new series, a pre-shoot day for Block One was conducted at Upper Boat Studios







from 10am to 6pm on Friday 10 July 2009. Although Series Three of *The Sarah Jane Adventures* had been in production in recent weeks, this was the first recording on *Doctor Who* since pick-up shots on *The End of Time* [2009/10 – see Volume 62] on Wednesday 3 June. Work began in Studio 3 with make-up tests on Smith and Gillan, while Sarah Jones was transformed into an Angel by Reza Karim and Martha Fein of Millennium FX. This process took two to three hours, first of all painting the base stone effect on the arms, chest and back of the performer in three layers, drying each with a hairdryer and powdering it before applying the next. Following this, the actress donned a corset onto which the Angel wings would be clipped. Further stone detail was then airbrushed onto the arms, with Millennium FX also

providing mask, torso and skirt costumes. Jones then rehearsed her movements with choreographer Ailsa Berk from 11.30am. From 2pm, Jones recorded the video monitor shots of the Angel in the cell aboard the *Byzantium*, and from 5pm the team recorded test shots of the Angel mask and flickering video effects as seen through mottled glass.

In early July, director Adam Smith spent time with his two leads, discussing character and setting the style for the new series. With Smith, the director made a pact that neither would discuss any of the actors who had previously played

### Connections: Street life

► The security guard overcome by River Song's hallucinogenic lipstick in the opening moments of *The Time of Angels* is played by Mike Skinner, a rap musician and producer best known as part of the music project The Streets. Skinner and director Adam Smith have collaborated on various music videos.





**Right:**  
Father Octavian  
and his clerics.

the Doctor, and that instead they would simply aim to make the new incarnation the best version possible. “I also worked very closely with Adam Smith,” Gillan recalled in *Doctor Who Magazine*, “so we sat down and completely dissected the character of Amy and the episodes. Adam Smith insisted that Matt Smith and Karen Gillan should embark on a real adventure together, and suggested that they take a white-knuckle ride aboard a boat from Cardiff Bay... which Gillan enjoyed more than Smith!

Flying in from Los Angeles was Alex Kingston who had appeared as River Song in *Silence in the Library* and *Forest of the Dead*, recorded in January/February 2008. “To be honest, I wasn’t expecting it, because my character died at the end of *Silence in the Library* [sic],” the actress told the *Doctor Who* website. Kingston envisaged River as a female version of archaeological adventurer, Indiana Jones, first seen in the 1981 film *Raiders of the Lost Ark*. Since *Doctor Who*, Kingston had featured in the 2009 BBC One comedy drama *Hope Springs*.

## Connections: The good wife

► When Amy refers to River Song as “her indoors”, she employs a phrase used by husbands to refer to their wives. The phrase was popularised by the character Arthur Daley in the Euston Films series *Minder*, which had debuted in 1979. *Minder* was executive-produced

by *Doctor Who*’s first producer, Verity Lambert.



“Whenever I ask him direct questions about River’s relationship to the Doctor, he goes towards answering, then... doesn’t completely fulfil that promise,” Kingston explained in *Doctor Who Magazine* of her discussions with Steven Moffat. She was astonished to discover in the new scripts that River had been in prison for murdering a man. She had believed that River was the Doctor’s lover, but the script left her unsure. “I was absolutely certain. That’s what I’d assumed. But when I was reading *The Time*



of Angels, I suddenly thought, ‘My God, she’s his mother!’” she told *Radio Times*.

However, Kingston decided that she knew what the Doctor’s name would be – and was keen to add her own embellishment to River’s scenes with the Doctor, such as calling him “sweetie” in places (the translated inscription reading “Hello Sweetie” was how River had greeted the Doctor in *Silence in the Library*). Kingston had assumed that production would already be well underway when she arrived in Cardiff; instead she discovered that recording was





about to begin. Adam Smith told Smith and Kingston that he wanted them to play the Doctor and River Song as a bickering couple.

There were loud cheers when Matt Smith announced that he was the Doctor at the start of the cast and crew readthrough on Wednesday 15 July. Executive producer Piers Wenger emphasised the historic nature of the first performance for Smith and Gillan as the Doctor and Amy. Since *Blink* was her favourite episode of *Doctor Who*, Gillan was looking forward to the Weeping Angel rematch.

Scots actor Iain Glen, cast as Father Octavian, had featured in series such as *Glasgow Kiss* and *City of Vice*. Featuring as Alistair in *The Time of Angels* was Simon Dutton, the star of the short-lived *The Saint* in 1989. Of the clerics, Mark Springer playing Christian had featured in *EastEnders* and *Holby City*, David Atkins playing Bob had been in *Shameless*, George Russo cast as Phillip had appeared in *Oasis*, while Darren Morfitt, portraying Marco, had regularly worked on *55 Degrees North* and *Father & Son*. Troy Glasgow as Angelo, Stephen Martin-Walters as Crispin and Mark Monero as Pedro had all worked with Adam Smith on *Skins*, the latter also making regular appearances in *Young, Gifted and Broke* and *EastEnders*.

### Connections: Eyes have it

▶ Studying the book about the Angels, the Doctor notes the quote, "The eyes are not the window of the soul," based on an old English proverb that has been attributed to various sources down the years.



### Additional scene

**T**he shooting scripts for the two episodes were issued after the readthrough on Thursday 16 July. Episode 4 was already entitled *The Time of Angels*, while Episode 5 (*Flesh and Stone*) was untitled. In addition, the script for *Flesh and Stone* concluded with an 'Additional Scene from Episode 13. To be shot in Block 1' which featured the Doctor from *The Big Bang* talking to Amy. This noted that 'Amy's eyes are shut, so she doesn't see [the Doctor]'s in the wrong clothes. The Clerics, scanning the forest, also don't see. When this scene was played as part of Episode 5 it was tight on their faces and so we didn't see... Amy, eyes shut, just assumes she's still talking to the Episode 5 Doctor.'

In *The Time of Angels*, the security guard who had fallen victim to River's lipstick was





**Above:**  
Dr Song  
goes glam.

called Josh. The interior of the spaceship was a 'sleek, cylindrical corridor... a rich man's ship' and River Song was introduced as 'dressed for a party - sexy, dangerous, 1940s femme fatale'. Arriving on the beach, Father Octavian was envisaged as '50s, all muscle, a bull of a man' while Bob was 'young, skinny, properly scared' and their shuttle craft was described as 'like a big container lorry'; inside this was to be 'futuristic, but clunky, battered, workaday

- *Alien*-style. Computer consoles, hanging spacesuits, exotic but scuffed battered equipment.' When the Angel came out of the screen to attack Amy, it was 'still a grainy, liney, video image (like Christopher [Eccleston] in *The Parting of the Ways* or David [Tennant] in *Blink*)'. There were specific stage directions for most scenes to indicate the performers and props required as the different sorts of Angels such as '10 deformed statues and two deformed statue suits' or 'four Full-Angels, two Semi-Angels'.

### Connections: Bowled over

► The Doctor comments that he was once on the bowling team of English novelist Virginia Woolf (1882-1941). Woolf, famous for many novels including *Orlando* and the stream-of-consciousness work *Mrs Dalloway*, was part of the intellectual Bloomsbury Group in the early part of the twentieth century.



### ► STORY 206

In *Flesh and Stone*, the scenes on the secondary flight deck were written to remove excessive use of greenscreen for the forest. Discussing the crack, there was to be a 'flashback: The Doctor and little Amy from 1.1' in reference to *The Eleventh Hour*. 'The Forest Vault looks pretty much like a forest at night, with an earthen floor and cabled-up, eerily-lit trees,' outlined the script, which also indicated that the scene of the Doctor returning to tell Amy to remember what he said to her when she was little should be handled in a specific way: 'We keep the cameras close on the faces for this - a completely intimate moment, their voices low... NB. As the Doctor says this, he turns and looks in the direction the others left in. (Plot point - this is important for later.)' The primary flight deck was then to be the 'same set, redressed' as the secondary flight deck, while the Doctor and River's farewell should take place with 'the sea in the background, this should be as romantic as possible'.

### Flashback

**P**rior to recording, the original version of the *Time of Angels* TARDIS scene after the opening titles was far shorter, with the TARDIS having landed and the Doctor still working on the home box by the console. "Coming?" asked Amy as she appeared at the doors. "In a minute," said the Doctor. "You going to tell me who she is?" asked his companion. "I expect so," replied the preoccupied Time Lord. "What's up with you anyway?" asked Amy. "Like you've seen a ghost." As the Doctor suddenly reacted, there was a flashback to *Forest of the Dead* as the Tenth Doctor helplessly witnessed River's death; the Doctor recovered from the memory and emerged from his ship. ■



# Production

**M**att Smith and Karen Gillan's first day recording *Doctor Who* was Monday 20 July, with an 8am to 5pm shoot scheduled for Southerndown Beach at Ogmores near Bridgend. Dunravens Bay had previously featured as Bad Wolf Bay in *Doomsday* [2006 – see Volume 53], recorded in January 2006 and *Journey's End* [2008 – see Volume 60], recorded in March 2008. Now it formed the cliffs and beach below the crash site of the *Byzantium*. Set among the smoking debris, this was the first use of the

new TARDIS prop, with its brighter shade of blue paint and St John Ambulance logo as with the original 1963 version of the TARDIS, and, more specifically, that seen in the 1965 movie, *Dr Who and the Daleks*.

The BBC Press Office marked the occasion with a media bulletin entitled *The time has come... filming has begun on Doctor Who*. As he arrived on set, Smith was quoted as saying, "I feel very privileged and proud to be part of this iconic show. The scripts are brilliant and working alongside Karen, Steven and the rest of the crew is an inspiration because their work ethic and passion for the show is so admirable.

**Below:**

The Eleventh Doctor materialises with a new TARDIS.







**Above:**  
The Doctor  
gets his  
hands on a  
page-turner!

I'm excited about the future and all the brilliant adventures I get to go on as the Doctor."

A delighted Steven Moffat added that he had "the job I wanted since I was seven – 40 years to here! If I could go back in time and tell that little boy that one day all this would happen, he'd scream, call for his mum and I'd be talking to you now from a prison cell in 1969. So probably best not then." Piers Wenger commented on "a strange and perfect alchemy between Steven and Matt Smith and the next few months are going to be riveting as that relationship starts to emerge on screen." Ben Stephenson, the controller of BBC drama commissioning who green-lit the series with BBC One controller Jay Hunt, said, "I am thrilled that a whole new generation of children will forever say that their Doctor was the wonderful Matt Smith." Also, the release revealed the name of the Doctor's new companion as portrayed by Gillan: Amy Pond.

"The first day on the beach that we filmed. There's the TARDIS – that icon of British design. That was pretty significant!"

recalled Smith of his first day of recording as the Doctor on Radio 5 Live. Steven Moffat, too, was left with vivid memories of the day: "By accident it was the most magical beginning. We went down onto this perfect, white beach. The TARDIS and our two main characters were there and we could just see that blue rectangle facing us. It was like a stamp stuck on a picture, it was so perfect!"

The presence of the new Doctor, new companion and new TARDIS had not gone unnoticed, as Moffat recalled: "We'd been so careful up to that point, and not put the *Doctor Who* name on any of our signs but still the paparazzi and fans found us within about 20 minutes! I was stood on set with my phone, looking at pictures of myself which fans had taken already on the web.

"My other memory is of this day ending early because the tide came in unexpectedly. I did slightly wonder if this would be the shape of things to come," recalled the showrunner. The vast tidal range of the bay meant that the sea approached the crew quicker than expected. "It was very tough because we were up against the tide and could only film until 3pm," explained Smith, who had been very conscious of the reporters during the day.

The press bulletin and early images prompted a flurry of news stories. *Matt Smith's new Doctor Who costume unveiled as filming begins* by Veronica Schmidt appeared in *The Times*, mainly focusing on the look of the new Doctor and his latest travelling companion. *Matt Smith in costume as Doctor Who* saw Anita Singh taking a similar tack in coverage for the *Daily Telegraph*. *Filming begins on new Who* declared Dan Menhinnitt in *The Sun* which revealed that Matt and Karen had been filming alongside River Song actress Alex Kingston on location; the tabloid also



ran Matt, you've got to be taking the Mickey! when they captured a photograph of Matt wearing a sweatshirt adorned with Walt Disney's famous cartoon creation, Mickey Mouse. BBC News also made available a short video sequence of the crew working with the TARDIS on the shoreline, part of which appeared in the 6.25pm *Newsround* bulletin on CBBC.

*Doctor Who* is human after all: Matt Smith clutches hot water bottle to keeps [sic] warm during filming announced the *Daily Mail* on Tuesday 21 July as they covered the beach shoot for the serial that day and commenting on the new incarnation's 'science teacher chic' look.

The elements continued to conspire against the BBC team as the beach scenes progressed at Southerndown from 9am to 6pm, on Tuesday 21, but this time the water came from above. "The rain on the second day of filming was so torrential that I suggested I could cut three pages, provided I could relocate them in a new TARDIS scene," explained Moffat. "I ended up sat in the production van, very grumpy, hastily rewriting scenes." The deleted material included some dialogue about

Amy's first visit to an alien planet, which is what Karen Gillan had performed in her audition script. The truncated material for *The Time of Angels* was completed, along with the scene in *Flesh and Stone* where the Doctor and Amy bade farewell to River. The crew wrapped on the beach at 4pm and proceeded to set up their next location, Aberthaw Quarry at East Aberthaw, for the rest of the day.

## Forest filming

The scene at the encampment established by the clerics began recording on the Aberthaw night from 7.30pm to 4.30am on Wednesday 22 July, with Octavian revealing his plan and the Doctor commenting on the Angels getting stronger. Work at the venue continued the next night from 5.30pm to 4.30am, with the Doctor studying the definitive work on the Angels, the rescue of Amy and the breakthrough into the catacombs. By then, there was already news about the *Doctor Who* team's impending arrival in Gloucestershire for a fortnight of recording at two venues in the Forest of Dean: Puzzlewood and Clearwell Caves.

The gullies and rocky scowles of the 14-acre woodlands of Puzzlewood were perfect for the forest vault sequences aboard the *Byzantium* in *Flesh and Stone*, and had been used by the production team of BBC One's *Merlin* since 2008.

Cast and crew were warned not to wander off into the woods when work at Puzzlewood began on Friday 24 July. Once the daytime visitors had left, night recordings were conducted from 8.30pm to 4.30am to simulate the darkened interior conditions of the jungle vault. Reza Karim and a substantial Millennium FX team transformed six actresses into different

### Left:

Amy Pond is the companion for a whole new generation of children.





## THE TIME OF ANGELS / FLESH AND STONE

### Connections: Future timing

► The main narrative of the two-part story is set in the fifty-first century, the same time period as for *Silence in the Library/Forest of the Dead* [2008 - see

Volume 59] which had featured River Song.



versions of the Weeping Angels who were then trained in their various stances by Ailsa Berk; between scenes, the performers were wrapped in dressing gowns, worn back-to-front because of the wings projecting from their backs. Unlike *Blink*, there were different forms of Angels here. The decaying Angels were simply a full body costume. The

semi-Angels had cracked moulds glued to their skin and wore patterned tights on their legs, whereas the full Angels sported solid skirt sections. Each Angel also had two faces – one normal, one feral. Steven Moffat and his family were present to watch early scenes of Amy and the clerics in the greenery being recorded, along with the sequence in which River scanned Amy.

The BBC team was dogged by the same weather which had blighted the beach shoot earlier in the week. “It poured with rain every single day,” Alex Kingston told *Doctor Who Magazine*. “We were constantly having to run out from under umbrellas, say a bit, then get back under umbrellas.” Revisions were made to the script of *Flesh and Stone* on Saturday 25 July to cover the Doctor’s escape from the Angels and his joining the rest of the party in the forest. That night, recording completed the previous night’s sequence.

“That first week, I didn’t know quite what hit me,” Matt Smith recalled months later when talking to Chris Moyles on Radio 1. “Quite odd. Quite remarkable when I look back on it.”

After a rest day on Sunday 26 July, recording at Puzzlewood continued with night shoots scheduled for 8.30pm to 4.30am from Monday 27 to Friday 31 (on which the team was aiming to wrap early –



at 4am!). Matt Smith was not required for the first night where light showers blighted recording of inserts with the Angels around the main focus: the scenes between Amy and the clerics, particularly Crispin – the last of Octavian’s men left with her. Much of this work had to be abandoned to a later date because of the weather.

*Doctor Who Confidential* was present for recording on Tuesday 28 when only Smith and Gillan were required to perform with the Angels. Smith read in the Doctor’s dialogue from behind the camera as Amy negotiated her path between the Angels, and stunt arranger Crispin Layfield ensured that Gillan came to no harm with her fall forward onto a crash mat on the ground when Amy tripped.





The *Confidential* team was on duty again next night for the completion of the scene in which the Doctor promised Amy that he would return for her. This included the intimate shots of the 'Episode 13 Doctor' reminding his companion of what he said to her when she was a child. Because of rescheduling, Stephen Martin-Walters was not available to play Crispin for the rest of the shoot; as a result, revisions were made to *Flesh and Stone* the next day to allocate Crispin's actions to Marco, Phillip and Pedro instead. Other changes included the addition of the Doctor's comment, "It even rains," when looking into the forest vault – in order to cover the adverse weather – and some further revisions to the conclusion of *The Time of Angels*.

Before recording got underway on the night of Thursday 30 July, Smith spent time with BBC publicity, after which Gillan chatted about her work on the show in a similar manner. Recording, with the ever-watchful *Confidential* team, covered the scenes of the Doctor, River and Octavian by the hatch leading to the primary flight deck. Also recorded were sequences of River's party entering the jungle and plate shots of the vault as seen from the secondary flight deck.

#### Left:

"Don't stop moving to the funky funky beat."

## Polystyrene pillars

**S**cript changes for *The Time of Angels* issued on Friday 31 July covered the Doctor and Amy fleeing from the museum and the arrival of the clerics on the beach. That evening at Puzzlewood, most of the deferred sequences with Amy and the clerics were recorded as the Angels drained the power from the trees. Matt Smith got another night off as the team wrapped on the recording in the atmospheric woodlands.

Monday 3 August returned to *The Time of Angels*, with a night shoot from 5pm to 3am at Clearwell Caves near Coleford in the Royal Forest of Dean. The ancient Iron Age workings, now open to the public as a museum, had previously been used for *Doctor Who* in *The Christmas Invasion* [2005 – see Volume 51], *The Satan Pit* [2006 – see Volume 53] and *The Fires of Pompeii* [2008 – see Volume 57]. The BBC erected extra stone pillars made of polystyrene in the caves where recording would be undertaken at night so as not to interfere with daytime visitors. Climbers had also

### Connections: Spoilers!

▶ As on their previous encounter, River is wary of giving the Doctor any "spoilers" as to their future (or past) encounters. In popular culture, 'spoilers' refer to pivotal narrative events that may have reduced impact if the viewer is aware of them before watching.





# THE TIME OF ANGELS AND STONE

STORY 206



**Above:** Father Octavian sheds some light on the situation.

ascended into the roof to fix plates so that lighting equipment could be suspended.

*Doctor Who Confidential* was present to cover sequences at the entrance chamber of the catacombs. Crispin Layfield ensured that cast members were safe as they moved about the chamber, while Ailsa Berk worked with Sophie Atkins and Louise Bowen who played the two deformed Angels, with the Millennium FX prosthetics applied by Reza Karim, Fiona Walsh, Vikki Muse and Lauren Wellman. Adam Smith found that the

Angel sequences were time-consuming, since it was difficult for performers to stand absolutely still. The early entrance chamber scenes were recorded, concluding with Bob hearing Angelo's voice.

Work from 5pm to 1am the next night again saw *Confidential* present. The focus was on the scenes at the maze entrance with the Doctor, Amy and River, while from 8.30pm a second unit – initially helmed by first assistant director Dan

Mumford – captured pick-up shots of the Angels. The second unit then moved to Puzzlewood Forest to record the scene where Octavian revealed River's history in prison through to 4.30am. The underground work from 6pm to 2am on Wednesday 5 August covered two sequences at the maze junction point with the Doctor's terrible realisation dawning and his conversation with Bob's voice. Ailsa Berk supervised Angel movement in the caves.

## Cliffhanger

The cliffhanger scene concluding *The Time of Angels* was the focus of work from 5pm to 1am on Thursday 6 August, with *Doctor Who Confidential* present. Matt Smith had difficulty jumping in synchronisation with the rest of the cast, and was nervous at the prospect of firing a pyrotechnic device in the gun; a charge was housed in the prop, detonated by Smith's other hand operating a control connected to the weapon via a wire running along his arm. The material at the maze junction point also included an overhead CGI shot of the Angels for Episode 5.

The same schedule on Friday 7 August began with the upside down scenes of the party standing on the *Byzantium* hull. Following this, the scenes with Angelo and Christian – and later Bob – in the first side chamber were recorded, after which Christian seeing an Angel in the second side chamber was completed.

For the final night at Clearwell Caves on Saturday 8 August, two units were at work from 5pm to 12.30am, along with the *Confidential* team. The main unit under Adam Smith focused on scenes in the maze corridor with the realisation that all the statues were Angels, followed by the gantry stair sequences where Amy believed

### Connections: TARDIS book

▶ River checks her TARDIS-inspired diary to pinpoint exactly where she and the Doctor are, relative to their individual timelines. This battered book was first seen in *Silence in the Library* [2008 – see Volume 59]. The "crash of the *Byzantium*"

meeting was also mentioned in that adventure.





that her arm had turned to stone (another effect from Millennium FX).

Meanwhile, a second unit was recording with director Alice Troughton. This team picked up on various shots of the Angels as well as the clerics' party gazing up at the *Byzantium*. Other pick-up shots for the night included the grit pouring from Amy's hand when she rubbed her eye. For this, effects designer Danny Hargreaves adapted a rig which he had designed to blow dust into the area around Gillan's eye. Gillan had her left eye masked off behind her hand, a small ledge constructed on it and loaded with grey dust, allowing this to trickle out between her fingers when she rubbed it.

On Monday 10 August, a shoot from 2pm to 11pm was conducted back at Upper Boat, where the *Byzantium*'s secondary flight deck had been erected in Studio 3. The *Confidential* crew was present for recording of scenes where the Doctor revealed the forest vault

and realised that Amy had an Angel in her eye. After a walk-through of the new TARDIS set at 10am next day for the main crew, recording from 11am to 10pm on Tuesday 11 concluded the key secondary flight deck material. Crispin Layfield supervised action sequences as the Angels attacked, with *Confidential* present.

Work continued at Upper Boat from 9am to 8pm on Wednesday 12 with the *Confidential* team again present. Recording started on the shuttle HQ set in Studio 5 where – because of his availability – Iain Glen recorded his material of Octavian talking to the Doctor to be inserted into a scene to be recorded later. The *Byzantium* corridor scenes of the Doctor's party at the start of *Flesh and Stone* were then recorded.

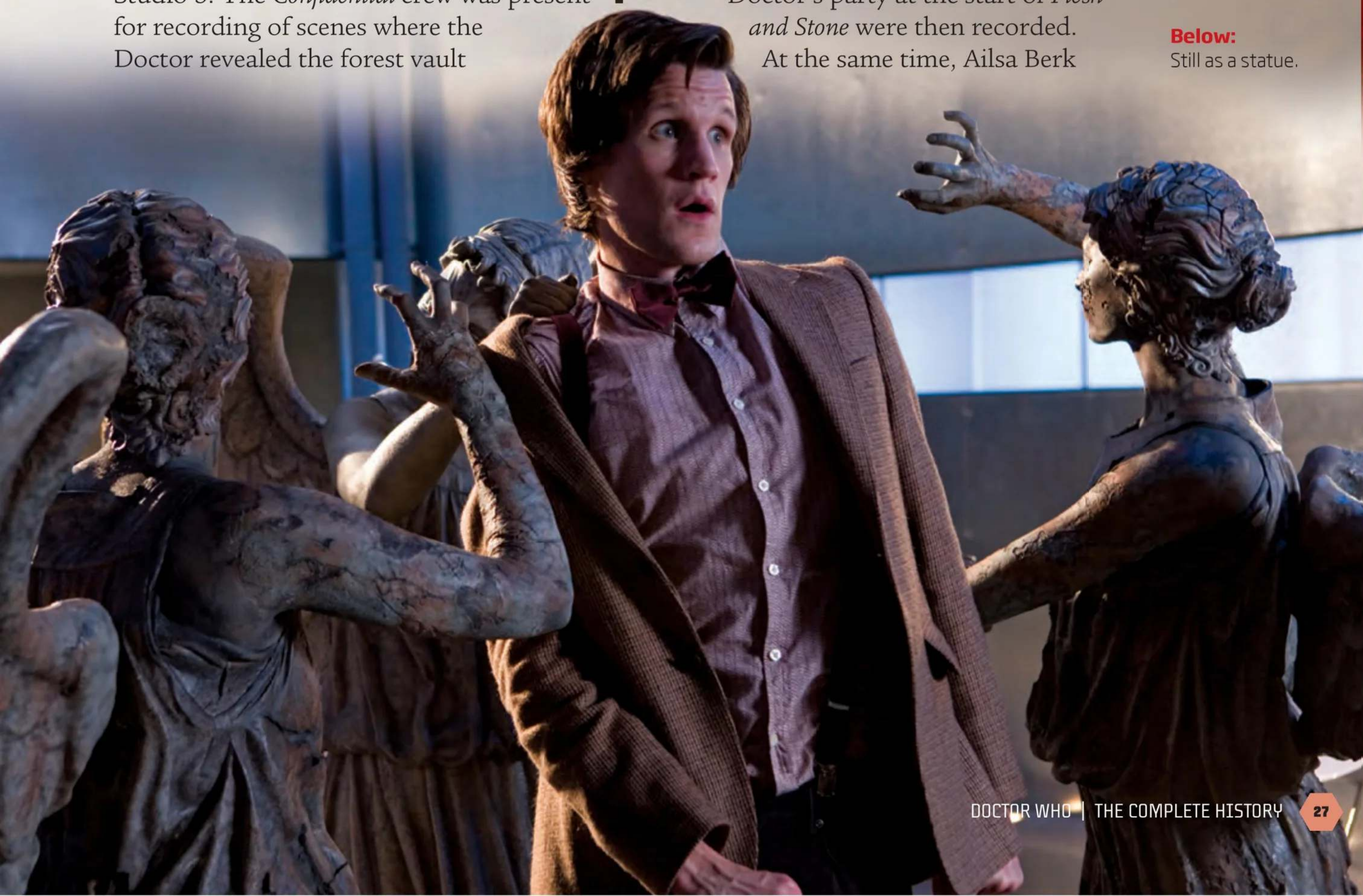
At the same time, Ailsa Berk

### Connections: Don't blink

▶ The Doctor tells Octavian how he had met the Weeping Angels on Earth a long time ago – referring to his sojourn in 2007 and 1969 in *Blink* [2007 – see Volume 56] – but explained how these had only been scavengers.



**Below:**  
Still as a statue.





'ALEX KINGSTON PERFORMED WIRE WORK FOR THE FIRST TIME IN HER CAREER.'







worked with the Angel performers in the green screen area of Studio 6 for insert elements required on this sequence.

The set piece which opened *The Time of Angels* was recorded in Studio 6 from 9am to 8pm on Thursday 13, again with *Confidential* on hand. This was a rare day off for Gillan. The shot of River Song being sucked out of the corridor was recorded first, with Kim McGarrity doubling for Kingston as she was pulled backwards out into space on a jerk rig, under supervision from Layfield.

### Wire work

**T**he sequence of Alistair finding the lipstick-covered security guard came next, following which there was a move to the green screen area. Here, 15-feet up, Kingston performed wire work for the first time in her career as River shot out into space, with Matt Smith leaning out of the elevated TARDIS shell. There was no back to the TARDIS, and a crash mat placed over its lower lip to cushion Kingston's impact. Next, shots of River in the home box room were recorded, followed by the corridor confrontation between River and Alistair, and River walking down the tubular corridor. For the corridor scenes, Simon Dutton – playing Alistair – also had to be suspended by wires, which was a new experience for him, too.

The end of the week saw an 8am to 6pm schedule for Friday 14, opening on the shuttle HQ scenes in Studio 5 with Steve Grant standing in for Glen as Octavian. During this work, Matt Smith reached up and broke a strap on the set.

### Connections: Quick read

➤ Rapidly reading the definitive work on the Angels, the Doctor's comment "not bad – a bit boring in the middle" mirrors his speed reading of a book in Part One of *City of Death* [1979 – see Volume 31].







**Above:**  
"Geronimo!"

"He wasn't supposed to do that, it's just typical Matt, breaking everything – but the director liked it, so he kept it in," wrote Steven Moffat. The main unit continued to record the shuttle scenes with Amy looking at the Angel recording, while Smith joined a second unit being helmed by director Ashley Way, who was in pre-production for *The Hungry Earth/Cold Blood*. Way had recorded cutaway shots of River in the home box room with a double for Kingston. He now recorded pick-up

### Connections: Recent adventures

► Amy refers to visiting a spaceship in *The Beast Below* [2010 – see Volume 63] and Winston Churchill's bunker in *Victory of the Daleks*, [2010 – see Volume 63] the adventures that directly preceded *The Time of Angels* and *Flesh and Stone*.



shots of the Doctor and the Angels in the corridor for *Flesh and Stone* and completed the capture of the Doctor by the Angels on the secondary flight deck in Studio 3.

Studio 3's secondary flight deck had been redressed as the primary flight deck ready for recording from 8am to 7pm on Monday 17 August. *Doctor Who Confidential* and BBC Wales controller Menna Richards were present to

watch the scenes for *Flesh and Stone* with Smith, Gillan and Kingston performing wire work and being buffeted by a wind machine for the demise of the Angels. Layfield again supervised, and also held onto Gillan's ankles in some shots to help the actress maintain the correct posture when suspended in mid-air. Following this, work started on the scenes between the Doctor and River prior to Amy's arrival.

Tuesday 18 August saw units at work from 8am to 7pm with *Confidential* present. The scenes with the Doctor and River were recorded on the set, along with various other pick-up shots such as Amy and River reacting to Bob's death, the Doctor escaping from the *Byzantium* corridor and River winking at the security camera. A second unit recorded further shots of Sarah Jones as an Angel in the green screen area once the actress had concluded her work with the main unit. After the crew wrapped, the various heads of departments had another recce of the new TARDIS.

Extra time before recording on the final day of the block – Wednesday 19 August



– was allowed so that Smith and Gillan could familiarise themselves with the TARDIS set which would become a regular home to them. Recording from 8am to 7pm covered the TARDIS interior scenes, including the expanded rewrites of the first scene after the opening titles which incorporated elements of the truncated beach scenes. The new TARDIS scene saw the Doctor saying to Amy, “Come along Pond!” drawing upon a playful phrase which Smith had started to use on set with Gillan. The notion of River Song landing on top of the Doctor when she entered the TARDIS was also suggested by Matt Smith during rehearsals.

As the block concluded, a firm bond had been established between Matt Smith and Karen Gillan during the 25-day shoot.

## Weather problems

**B**ecause of the weather problems, there were still a few sequences with the Doctor and Amy which needed to be recorded and which Adam Smith worked into his shooting schedule for *The Eleventh Hour*. One item, though, was dropped. Originally, after the destruction of the Angels, there was a short sequence back in the primary flight deck of the crack closing and the room falling dark, with the Doctor’s voice saying, “You can open your eyes.” The intention was that the picture would then split open from the darkness to show the Doctor from Amy’s point of view as she opened her eyes.

Work on *The Time of Angels* and *Flesh and Stone* resumed when Adam Smith returned to helm *The Eleventh Hour* a month later. The short scenes of the Doctor and Amy in the TARDIS during the pre-credits were recorded after work on *The Eleventh Hour* on Thursday 24 September, wrapping at 8pm in Studios

1+2. These were completed from 8am the next morning, with Nathalie Cuzner doubling for River Song in some shots for the revised TARDIS scene which had been written to account for the material deleted earlier on location. After this, the sequence of Amy and the Doctor in the TARDIS at the end of *Flesh and Stone* was recorded before the team moved back on to *The Eleventh Hour*.

The sequence of Alistair confronting the dazed security guard in the picturesque landscape was recorded from 8am in Bute Park, an area of parkland in the middle of Cardiff, on Tuesday 29 September. This location had previously been used in *Daleks in Manhattan* and *Evolution of the Daleks* [2007 – see Volume 55]. Next day, recording began at 11am at Brecon Cathedral on Priory Hill in Brecon. The cathedral interior was to become the Delirium Archives visited by the Doctor and Amy in the pre-credits for *The Time of Angels*; at the request of Piers Wenger, Steven had added in an extra line of

## Connections: Multi-lingual

► The Doctor is able to read the Old High Gallifreyan scrawled on the surface of the *Byzantium*’s Home Box. It’s a skill he previously displayed in the Tomb of Rassilon in *The Five Doctors* [1983 – see Volume 37].



## Below:

The new TARDIS duo bond on their adventure.





## Connections: Youthful looks

► The Doctor gives his age as 907. If the Doctor's recollections of his age can ever be considered reliable, he is now a year older than the 906 he stated as his age in *The End of Time* [2009/10 – see Volume 62].



dialogue explaining that this was the final resting place of the headless monks.

While recording *The Big Bang* at the Vicarage in Rhymney on Monday 12 October, the sequence of the Doctor and Amy in the latter's bedroom from the end of *Flesh and Stone* was worked into the schedule. Various different permutations of date for Amy's bedside clock

were recorded, since at this point the transmission date of *The Big Bang* had not been fixed. A second unit also recorded insert shots such as River and the Doctor scanning Amy, and close-ups of the PDAs – again with various date options.

Wednesday 14 October then saw more pick-ups during work on *The Eleventh Hour*, undertaken by a second unit at the Vicarage. As well as an establishing shot of Amy's home for *Flesh and Stone*, further

close-ups of Amy tripping in the vault were then recorded outdoors after Gillan was free from work on *The Big Bang*. Following this, the close-up of Smith biting Gillan's hand was also recorded against black for *The Time of Angels*.

## Hand biting

A pick-up day for other episodes was scheduled with recording on *The Hungry Earth* and *Cold Blood* [2010 – see Volume 65] on Thursday 12 November. Adam Smith helmed the first part of the day at Upper Boat, starting at 10am in Studio 2 with inserts such as the Doctor biting Amy's hand (performed by doubles – Peter Sheward as the Doctor and Suzie Clark as Amy) along with shots of Sarah Jones and Louise Bowen as Angels, including the Angel's hand stabbing through a treeborg (the part-organic, part-robotic trees aboard the *Byzantium*). Inserts of Amy in the shuttle HQ were also performed by Clark in Studio 2 before

**Below:**  
Stalked by  
an angel.





Euros Lyn took over to direct inserts for *The Beast Below* and *Victory of the Daleks* [both 2010 – see Volume 63].

Another pick-up day was scheduled at the end of Block Four to allow Adam Smith to complete material from *The Eleventh Hour* on the morning of Friday 20 November. After location work was completed, the team returned to Upper Boat where a set replica of Amy's bedroom had been constructed in Studio 2 so that a revised version of the scene at the end of *Flesh and Stone* could be recorded; this had been painted blue to emphasise a link

between Amy and the Doctor's TARDIS, at the suggestion of Adam Smith. This sequence had been expanded to include material about Amy's engagement ring and clarifying the identity of her fiancé. *Confidential* was present for what Smith and Gillan referred to as "smoochie smoochie time" with work wrapping at 8pm. During the recording of Block Five on Wednesday 25 November, having recorded material for *The Vampires of Venice* [2010 – see page 56], Gillan was again released to record a close-up of her tripping up in the forest for *Flesh and Stone* with a second mini unit. ■

## PRODUCTION

**Fri 10 Jul 09** Upper Boat Studios: Studio 6 – Spaceship – Cell

**Mon 20 Jul 09** Southerndown Beach, Beach Road, Dunraven Park (Cliffs/Beach Below Cliffs)

**Tue 21 Jul 09** Southerndown Beach (Beach Below Cliffs/Beach)

**Wed 22 – Thu 23 Jul 09** Aberthaw Quarry, East Aberthaw, Barry, Vale of Glamorgan (Encampment)

**Fri 24 – Sat 25 Jul 09** Puzzlewood, nr Colesford, Royal Forest of Dean, Gloucestershire (Jungle Vault – Clearing)

**Mon 27 Jul 09** Puzzlewood (Jungle Vault – Clearing)

**Tue 28 Jul 09** Puzzlewood (Jungle Vault – Clearing/Second Clearing)

**Wed 29 Jul 09** Puzzlewood (Jungle Vault – Clearing)

**Thu 30 Jul 09** Puzzlewood (Jungle Vault – Prim Flight Deck Ent)

**Fri 31 Jul 09** Puzzlewood (Jungle Vault – Clearing)

**Mon 3 Aug 09** Clearwell Caves, nr Coleford, Gloucestershire (Catacombs – Entrance Chamber)

**Tue 4 Aug 09** Clearwell Caves (Catacombs – Maze Entrance)/Puzzlewood

(Jungle Vault – Ravine)

**Wed 5 Aug 09** Clearwell Caves (Catacombs – Maze Junction Point)

**Thu 6 Aug 09** Clearwell Caves (Catacombs – Maze Junction Point 2)

**Fri 7 Aug 09** Clearwell Caves (Spaceship – Platform/Catacombs – Side Chamber 1/ Side Chamber 2)

**Sat 8 Aug 09** Clearwell Caves (Catacombs – Maze Corridor/Gantry Stairs/ Gantry Stairs 2/Maze Junction Point 2/Side Chamber 2)

**Mon 10 – Tue 11 Aug 09** Upper Boat Studios: Studio 3 – Spaceship – Secondary Flight Deck

**Wed 12 Aug 09** Upper Boat Studios: Studio 5 – Shuttle HQ/Studio 6 – Spaceship – Corridor

**Thu 13 Aug 09** Upper Boat Studios: Studio 6 – Spaceship – End of Corridor/ Corridor/Space – Greenscreen/Spaceship – Home Box Room

**Fri 14 Aug 09** Upper Boat Studios: Studio 5 – Shuttle HQ/Studio 6 – Spaceship – Home Box Room/Spaceship Corridor/ Studio 3 – Spaceship – Secondary Flight Deck/Catacombs

**Mon 17 Aug 09** Upper Boat Studios: Studio 3 – Primary Flight Deck

**Tue 18 Aug 09** Upper Boat Studios: Studio 3 – Primary Flight Deck/ Catacombs/Studio 6 – Spaceship – Corridor/Green screen

**Wed 19 Aug 09** Upper Boat Studios: Studios 1+2 – The TARDIS

**Thu 24 Sep 09** Upper Boat Studios: Studios 1+2 – New TARDIS Control Room

**Fri 25 Sep 09** Upper Boat Studios: Studios 1+2 – New TARDIS Control Room

**Tue 29 Sep 09** Bute Park, Cardiff (Fields)

**Wed 30 Sep 09** Brecon Cathedral, Cathedral Close, Brecon (Museum – Hall)

**Mon 12 Oct 09** The Vicarage, Lawn Terrace, Rhymney (Amelia's House (2010) – Amelia's Bedroom/Forest Vault – Clearing/Primary Flight Deck Entrance)

**Wed 14 Oct 09** The Vicarage (Amelia's House (2010) – Garden/Forest/Gantry Stairs)

**Thu 12 Nov 09** Upper Boat Studios: Studio 2 – Catacombs/Jungle Vault/Studio 3 – Shuttle HQ

**Fri 20 Nov 09** Upper Boat Studios: Studio 2 – Amy's Bedroom

**Wed 25 Nov 09** Upper Boat Studios: Forest



# Post-production

**Above:**  
The Doctor  
investigates.

**V**arious edits were made to both episodes during post-production. In *The Time of Angels*, while River Song spoke to her colleagues on the beach, Amy asked the Doctor, “So friend of yours then? Woman friend? Hot woman friend?” “Stop it,” said the Doctor. “If you need to share, I’m so willing to listen,” continued Amy. “Really, really willing.” “Don’t need to share, thanks,” replied the Time Lord, whereupon his companion retorted, “Okay. Tell me stuff or I’ll hurt you.” In the subsequent conversation, River’s speech to the Doctor

as she looked at her book was truncated into a re-dubbed line; originally she said, “Right then. You’re young – seen that face with a bit more mileage. Honestly, nine hundred plus and look at that skin – it’s a wonder any woman in the universe is still talking to you. So where does that put us – just after the Bone Meadows? Oh! Before the Bone Meadows. Well, of course it’s before, you’ve got legs. Kidding. Probably.” Later on, after discussing her diary, River asked, “Doctor, is there a reason you’re not looking at me. Oh! You’re angry. Which usually means you’re feeling guilty. How have you let me down lately?” The



Doctor suddenly recalled again the death of River from *Forest of the Dead* just as the clerics began to materialise. “Whatever it is,” continued River, “I’m sure I’ll forgive you. Long as you forgive me.” As Octavian introduced himself, the Doctor glanced at the name of the crashed ship on part of the wreckage, and recalled River saying to him, “Crash of the *Byzantium*, we done that yet?” in *Silence in the Library*.

A quick trim was made to the Doctor puzzling over the book about the Angels, “What is it though, what’s wrong with it?” after the Angel closed in on Amy was cut, while in his moment of realisation, the Doctor exclaimed, “An image... or a recording... Amy! Where’s Amy?” Attempting to rescue his companion, he observed that the Angel had “deadlocked every particle of the vehicle”. As he frantically flicked through the book, he answered River’s question about what the Angel would do to Amy by saying, “Last time I met them, they zapped you back in time, let you die of old age – but they were hiding out, starving. This one won’t be so merciful.”

## Edits

**R**ecalling his dealings with the two-headed Aplans, the Doctor commented, “Took ’em ages to invent the wheel, but oh they were happy!” In the concluding scene when River told the Doctor that this was the sort of situation in which he had a good idea, the Time Lord responded, “Oh brilliant! Oh thanks! Oh, that’s a help. What am I supposed to do just stand here and...” before thinking back to the wreckage on the beach.

Edits to *Flesh and Stone* comprised minor trims to the opening sequences in the spaceship corridor, deleting the Doctor’s

reply, “Walk!” when Amy asked how they would escape along the walkway and the Doctor’s later comment, “I’ll need to flood the circuits,” as he considered how to open the bulkhead door. After the Doctor questioned Amy’s reply of “10”, River originally added, “I’ll get ready to pull – the door may need a little help.” “Yeah, good,” replied the Doctor. Originally, the door did not open as quickly, causing Amy to call out, “Doctor, it’s not working. Doctor! Doctor, turn the lights back on, it’s not working!” “Pull! Pull it open!” urged the Doctor.

When the Angels attempted to enter the secondary flight deck, as Octavian had the doors sealed Amy asked, “How can they be ahead of us? They were behind us.” “There must be more than one entry point to the wreckage...!” answered the Doctor. When the voice of Angel Bob spoke to the Doctor, it originally threatened that in addition to consuming this world, “We will have dominion over all time and space.” As the Doctor urged the rest of the party to flee into the forest, he originally

### Below:

Father Octavian keeps River under surveillance.





'THE DOCTOR RECALLED AGAIN THE DEATH  
OF RIVER FROM FOREST OF THE DEAD.'



told River, “Do as you’re told.” As River ran for the trees, she originally cursed, “God I hate that man!” “God you don’t!” exclaimed Amy in response. When the Doctor found himself surrounded by the Angels, he originally said, “Oh, I wish I swore!” Held captive by the Angels as the crack appeared, he ruminated, “The ship’s unstable – so the crack is too.” When he considered what brought the Angels to the planet, he continued, “Moths to a flame, the lot of you – and now you’re gonna burn... Somewhere in time there’s an explosion happening right now so big it’s sending shockwaves backwards and forwards into every moment in history...”

## Visual data

**P**ondering on what had happened to Amy in the forest vault, the Doctor reasoned, “The Angel climbed out of a screen, cos the image of an Angel is an Angel. They can exist as visual data. Living visual data. The ultimate form of attack!” “What is?” asked River Song. “Whatever we stare at, we store. In our memories. A place, a face, a sunset! A mental image. The longer we stare, the better the memory, the stronger the image – so...?” Realising the Angels were like a computer virus, he added, “Oh, that’s brilliant... With your eyes shut, the vision centres of your brain aren’t being stimulated – it’s the stimulus that feeds the Angel,” the Doctor explained to Amy after telling her to keep her eyes closed.

When Pedro wondered what could scare the Angels, Amy recalled, “When I was a kid, there was a crack in my bedroom wall...” “Ma’am?” asked Marco. “It was back there too,” explained Amy, “in that room, the flight deck. The same crack. That’s where the light’s coming from, yeah?”



**Left:**

The Angels regenerate...

In terms of CGI work, some shots of the TARDIS hurtling through the vortex during the scenes at the start of the episode used the model of the police box from the previous series rather than the new one introduced for the Eleventh Doctor episodes.

Fifteen music cues totalling around 32 minutes were recorded for *Flesh and Stone* by Ben Foster and the BBC National Orchestra of Wales at Hoddinott Hall in Cardiff between 2pm and 9pm on Monday 21 December. Three more cues running to about six minutes would then later be recorded by the same team from 6pm to 9pm on Thursday 25 February 2010.

By early 2010, final edits of *The Time of Angels* and *Flesh and Stone* had been completed. In the first episode, the producer and director credits appeared over the TARDIS scene after the opening titles, while on the second they were shown over the action on the hull of the *Byzantium*. For *Flesh*

## Connections: Future echoes

▶ When River asks, “You, me, handcuffs? Must it always end this way?” she does not realise that she is foreshadowing her own fate – as witnessed by the Doctor – in *Forest of the Dead* [2008 – see Volume 59].





## Connections: Nice globes

► Gravity globes had previously appeared as an example of forty-second century technology in *The Satan Pit* [2006 – see Volume 53].



and *Stone*, the pre-credits comprised a ‘Previously’ montage of images from *The Time of Angels*. There was also considerable dubbing undertaken to clarify certain elements. In *The Time of Angels* this included the Doctor getting the security playback working on the

home box and his comments that the Angel was no longer dormant, the dialogue of Angelo and Christian as they discuss chasing lava snakes in the side chamber, River telling Amy on the gantry how the maze represented the ascent of the soul, and much of the clerics’ dialogue towards the end of the instalment. In *Flesh and Stone*, examples of voice work included Octavian urging his men into the *Byzantium* corridor and giving them orders, plus the Doctor telling the clerics not to

look into the Angels’ eyes, clarifying the forest vault as an escape route, and telling the troops to keep watch in the jungle to stop the Angels advancing.

By mid-February, Steven Moffat was still undecided on the titles for the episodes. While writing his *Production Notes* column for *Doctor Who Magazine*, he decided to stick to *The Time of Angels* as the title for the first episode, while taking his son Joshua’s suggestion of *Flesh and Stone* (a play on the phrase ‘flesh and bone’) for the conclusion. When contemplating another title with the word Angels in it, the showrunner had been told by his son, “We know there’s Angels in it – that’s boring!” He was also delighted that when screening *The Time of Angels* for his sons, Joshua had told him of the scene with Amy confronted by the Angel from the screen, “That, daddy, is the scariest thing ever in *Doctor Who*.” ■

## Right:

The clerics like to remain inconspicuous by blending in with their surroundings.







# Publicity

- ▶ On Tuesday 15 December 2009, Steven Moffat's first interview as new head writer was broadcast as part of BBC Radio 3's *Night Waves* in which he spoke to broadcaster Matthew Sweet and revealed to the listeners that "the Weeping Angels are coming back".
- ▶ *The Time of Angels/Flesh and Stone* was previewed in issue 420 of *Doctor Who Magazine* (cover dated 28 April 2010), with comments from Steven Moffat.
- ▶ A trailer for *The Time of Angels* was made available by the *Doctor Who* website by Monday 19 April. On the same day the BBC Press Office revealed that Matt Smith would be appearing

as the Doctor in the next series of *The Sarah Jane Adventures*. In fact, Smith – along with Gillan and Moffat – was still in the USA; however, while Smith had planned a holiday in America, his colleagues' presence was an enforced change to their schedule. Following the conclusion of the promotional tour at the end of the previous week, the eruption of the Eyjafjallajökull volcano in Iceland had grounded nearly every flight in and out of the UK. In the meantime, the press seized upon the fact that Smith was spending time with model Daisy Lowe at the Coachella Valley Music and Arts Festival in California. Karen was also seen at the launch party of BritWeek 2010 by BBC

**Above:**  
River and  
the Doctor's  
paths cross  
once again.



Worldwide Productions at the Consul General's official residence in LA, promoting the nation's contribution to entertainment. A planned interview with Steven Moffat on Richard Bacon's Radio 5 Live show at 2pm on Monday 19 had to be postponed.

► In *Radio Times* on Tuesday 20 April, Patrick Mulkern selected *The Time of Angels* as *Pick of the Day* for Saturday. Accompanied by a picture of an Angel, the preview declared that this new tale took the series into 'much creepier territory than the past few episodes'.

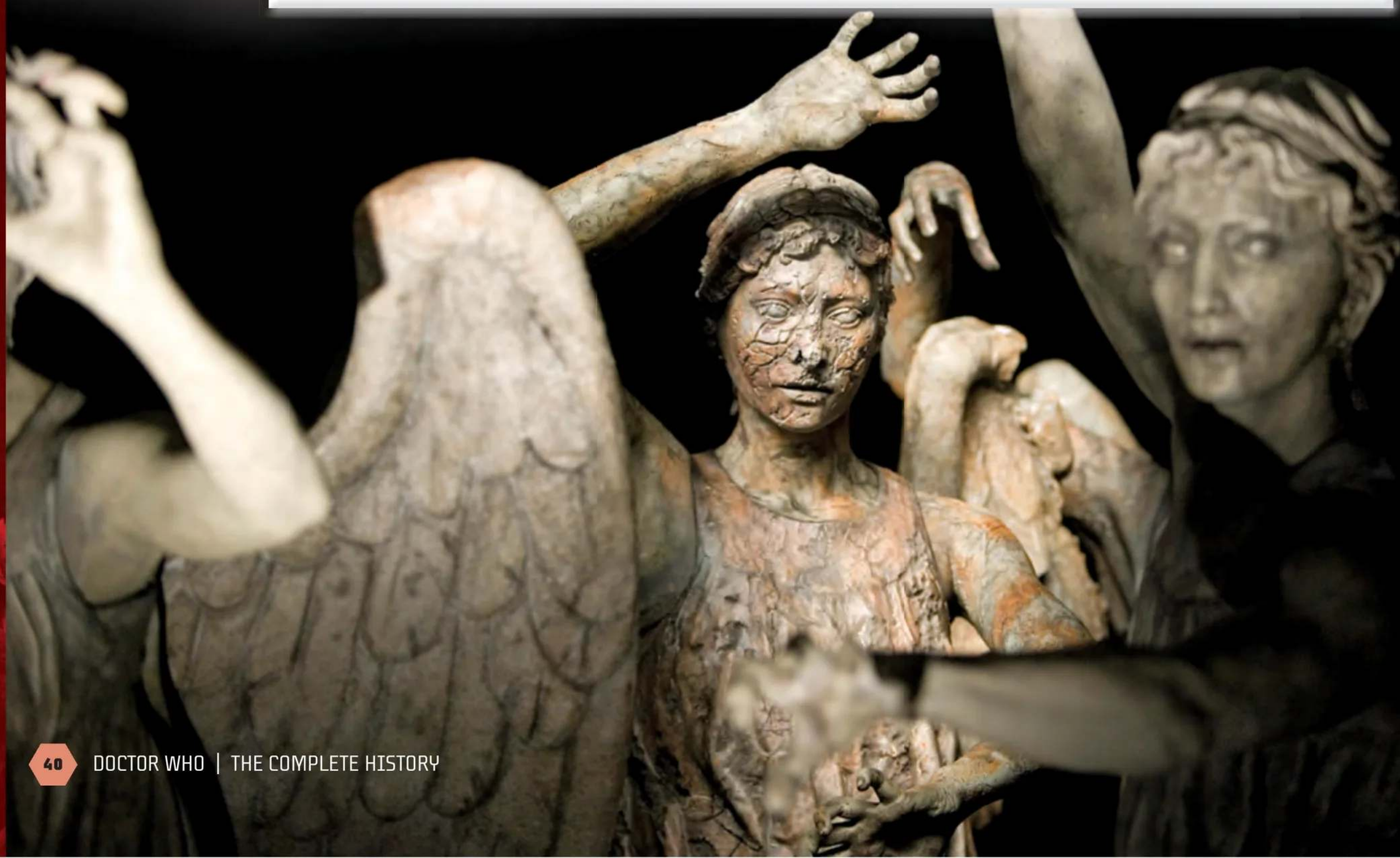
► On Wednesday 21, *Metro* was fascinated by the fact that the St John Ambulance badge had been reinstated in *Doctor Who Tardis logo reappears*, with a 'show insider' revealing, "Steven [Moffat] wanted to stamp his own mark on the exterior as well as the

interior, and he's a big fan of the Peter Cushing movie version, so re-added the logo!" A series spokesman commented, "The Tardis has changed many times throughout *Doctor Who's* history, and we have been really happy with the great reception that the new Tardis interior and exterior have received from fans."

► *Dr Who role can be sickening!* was the title of a *News of the World* piece relating comments from Karen Gillan about the discomfort of recording *Doctor Who* scenes such as the whale's mouth in *The Beast Below*. This had been generated by a Press Association story which featured in various publications. Steven Moffat was also quoted from his appearance at the BritWeek 2010 reception in Los Angeles: "I think it's one of the scariest ones we've ever done... The first three have been moderately scary - we're now going

## Below:

The Weeping Angels play their favourite party game - musical statues.





for proper scares in 4, 5 and 6 actually – so some good spine-chilling stuff on its way.”

► In the *Daily Telegraph*, Gavin Fuller and Ed Summing debated *Doctor Who*’s new theme tune: great or dire? (‘it’s divided the nation’) while *The Sun*’s desperation for coverage of the show’s star descended to a shot of Matt Smith emerging from a Portaloo at the Coachella music festival in California under the title *Doctor Loo*.

► Two *Doctor Who* concerts were announced as part of the BBC’s Proms for the weekend of Saturday 24 and Sunday 25 July on Thursday 22 April. Matt Smith and Karen Gillan would be the hosts of the events featuring the London Philharmonic Choir and the BBC National Orchestra of Wales, with tickets on sale from Tuesday 4 May. The same day, *Metro* carried the interview *Karen Gillan: I don’t aspire to be sexy* while the *Daily Mail* and *The Sun* picked up on the TARDIS makeover and there was more coverage of the *Doctor Who* team stranded in LA.

► On the BBC website, Adam Smith and Alex Kingston appeared in *Introducing The Time of Angels*. Three clips depicted River showing the Doctor how to pilot his own vessel, River being introduced to Amy, and Amy watching the Angel on the screen. Steven Moffat also contributed a piece to the BBC TV blog: *The return of the Weeping Angels*.

► *Matt Smith is a much better Doctor Who than David Tennant* declared the *Daily Telegraph*’s television features editor



Michael Deacon on Friday 23 April. On the same day, a new animated BBC One Saturday evening ident from Aardman Animations was revealed, with versions of the Doctor and the Daleks alongside Graham Norton and Richard Hammond promoting the channel’s line-up. *The Times* also launched a competition for young readers to complete the tale of the Doctor and Amy in *Dr Who and the Claws of Macra* in no more than 250 words by Friday 14 May.

► The *Daily Telegraph* began a week of BBC Audiobook CD giveaways on Saturday 24 April, starting with *The Runaway Train* written by Oli Smith and read by Matt Smith. Tom Bryant of the *Daily Mirror* noted the comments by Steven Moffat about Smith’s clumsiness being written into the programme in *Doctor Who*’s new star Matt Smith constantly breaking things on set.

**Above:** Surely the trusty old sonic will help save the day?



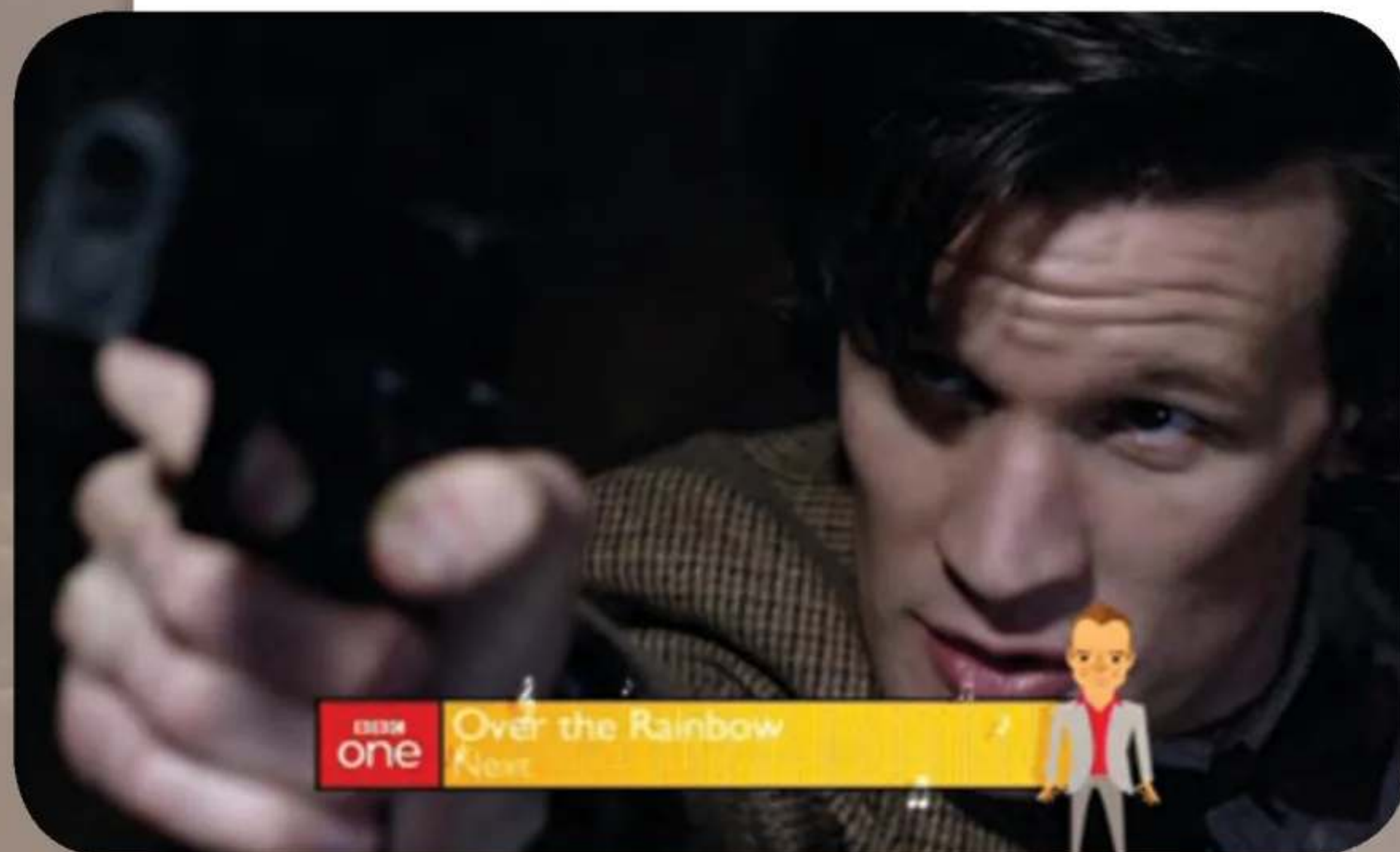
# Broadcast

- ▶ Screened on BBC One and BBC HD at 6.20pm on Saturday 24 April and prefaced by the new cartoon ident, *The Time of Angels* got twice the audience of ITV1's *Best of You've Been Framed* and was the second-most-watched programme of the day.
- ▶ The transmission of the episode on BBC One in England was marred for many viewers by the appearance at the foot of the screen of a digital on-screen graphic, in which an animated Graham Norton promoted the next programme, *Over the Rainbow*, during the dramatic climax of the episode.
- ▶ Following transmission, an interview with Alex Kingston was placed on the *Doctor Who* website along with

Smith and Gillan discussing where they'd like to visit in *Big Questions*. The corresponding edition of *Doctor Who Confidential*, *Eyes Wide Open*, aired at 7.05pm on BBC Three and appeared on BBC HD at 8.25pm.

- ▶ Reviewing the episode for the *Daily Telegraph*, Gavin Fuller commented favourably on 'the first genuine chiller of the Matt Smith era'. Next morning, *The doctor's sexiest sidekick?* asked Marjorie D Webbay as the title of her piece about Karen Gillan in the *Sunday Mirror* while the actress' casting fuelled the strangely titled *Karen Gillan compared to Jimmy Krankie* in Ed Gleave's item in the *Star on Sunday*. The *New Statesman* ran literary critic Nicholas Lezard's article *Is there a Doctor in the house?* in which he compared the revived series' relationship with his own family.
- ▶ However, the media focus was soon on the complaints about BBC One's presentation of *The Time of Angels*. *Doctor Who* fans angered by trailer for *Over the Rainbow* admitted BBC News during Sunday 25, apologising to almost 6,000 viewers who had complained about the animation superimposed over the episode the previous night. "We apologise for the timing of Saturday night's trail," declared a BBC spokesman. BBC Three then repeated *The Time of Angels* that night at 8pm, followed at 8.45pm by a *Confidential Cut Down* of *Eyes Wide Open*.

**Right:**  
Special  
guest star  
Graham  
Norton!







► *Nort now Graham... Dr Who's still on!* was the title of the report about the offending BBC graphic in *The Sun* on Monday 26 April, with online fan comments and condemnation from Simon Pegg, who had guested in *The Long Game* [2005 – see Volume 49]. Simon Brew of the website Den of Geek discussed the incident on BBC Radio 5 Live that morning. The complaints were also the lead story on BBC One's *Newsround* that evening (“Lots of you think the big moment was ruined!”) where the hosts discussed the incident with Moray Laing of *Doctor Who Adventures*, who commented, “I don’t think it’s ever going to happen again.” A further broadcast of *The Time of Angels* appeared on BBC HD that night at 11.35pm.

► *Red Alert... Amy needs a Doctor* ran an item in *The Sun* promoting *Flesh and Stone* on Tuesday 27. The *Daily Mail* covered the previous Saturday’s presentation issue in *Doctor Who fans*

in uproar after show’s cliffhanger is ruined by *Over the Rainbow* trailer from Paul Revoir and Sara Nathan.

► The new edition of *Radio Times* released on Tuesday 27 April promoted *Flesh and Stone* with an Alex Kingston interview, written by Benjamin Cook, and a small feature on the most formidable women encountered by the Doctor since 2005. The episode was also a *Pick of the Day* as selected by Patrick Mulkern who promised ‘plenty of tension as the Angels advance... Plus, the 11th Doctor shows his first flashes of fury’ alongside a striking shot of the Doctor, River and Amy.

► Karen Gillan – back from the USA – featured as a guest on an edition of *The Graham Norton Show* recorded on the evening of Wednesday 28 April for broadcast the following Bank Holiday Monday on BBC One. Naturally, the subject of Graham’s animated intrusion at the climax of *The Time of Angels* was a topic for both discussion and humour...

► *Introducing Flesh and Stone* appeared on the BBC website on Thursday 29, with Alex Kingston introducing clips from *The Time of Angels* and teaser clips from the forthcoming episode.

► Friday 30 saw three clips from *Flesh and Stone* made available on the site, showing the Doctor’s party trapped in the spaceship corridor, the Doctor getting Angel Bob to say “comfy chairs” and Amy asking to go with the Doctor. Meanwhile, the *Daily*

**Left:**

The Doctor has some banter with the boys.



*Telegraph* reported that *Doctor Who* prompts surge in popularity of bow ties with Matt Smith's 'retro academic-style look' doubling the sales of bow ties for the fashion retailer Topman. "In the last month sales have increased by 94%," explained a spokesman, while John Miln, the chairman of the Guild of Tiemakers, commented, "I think that everyone that is on television has a big influence on the public and I would expect that the Doctor is right up there with the best of them." Over in *The Sun*, Amy's kissing of the Doctor in the next episode and Gillan's comments at the Graham Norton recording prompted *Karen's fella's OK with Doc snog*, in which the actress had explained, "It is full-on snogging. My boyfriend is surprisingly cool with it." *The Time of Angels* was then shown again at 9pm that night along with its associated *Confidential Cut Down*.

- ▶ *ExtermiNort* declared *The Sun* next morning, previewing an animation of a Dalek exterminating the Doctor to be screened on *The Graham Norton Show*. Meanwhile, the *Daily Mail* ran Paul Revoir's *Who's steamed up the Tardis?* in which the paper gave a blow-by-blow



## Right:

River is keeping secrets and spoilers.

account of that evening's bedroom scene. Prior to transmission, Gavin Fuller's review in the *Daily Telegraph* celebrated the 'roller-coaster ride of thrills and spills' while admitting to being uncertain about the scene in Amy's bedroom. During the day, Matt Smith recorded his contributions to the next two *Adventure Games* – online computer games to accompany the series – Moat Studios in London.

- ▶ Screened at 6.25pm on BBC One and BBC HD, *Flesh and Stone* was pitted against *You've Been Framed! A-Z* on ITV1, but grabbed a major audience share, well ahead of its commercial competition.
- ▶ Following the episode, Dan Martin of *The Guardian* proclaimed, '*Flesh and Stone* can lay credible claim to being the greatest episode of *Doctor Who* there has ever been.'
- ▶ *Blinded by the Light*, the *Doctor Who Confidential* edition looking at the episode's production, aired at 7.10pm on BBC Three and 8.10pm on BBC HD, while Smith and Gillan discussed their first kisses in *Big Questions 4* on the BBC website.
- ▶ *Flesh and Stone* was re-run on BBC Three the following night at 8pm along with a *Cut Down* edition of *Blinded by the Light*. There was then a further HD transmission of the instalment at 11.20pm on Monday 3 May.
- ▶ When *Radio Times* appeared on Tuesday 4 May, the *Feedback* pages contained missives from readers about





the show. Eleven-year-old Georgia Bulis-Gray of Bosham reprimanded the BBC for the *Over the Rainbow* animation, while scorn was deployed by Tim Johnson of London and Tony Pressley of Worksop called for an end to this sort of on-screen trailing; ‘No defence this time,’ admitted the letters editor, claiming that the trail had been screened 20 seconds too early, ie instead of the use of credit squeezing which was already so vastly unpopular with viewers. In addition, Julian Dussek of Plaxtol in Kent favourably compared the new shows to the classic, offbeat 1960s adventure series *The Avengers* and Meredith Sutherland of Hampton noted the similarity between River Song’s relationship to the Doctor and the 2003 novel *The Time Traveler’s Wife* by Audrey Niffenegger.

► The *Daily Mail* continued its hype over *Doctor Who*’s content with Paul Revoir’s *Scantily-clad vampires and a pass at Doctor Who... the BBC’s idea of*

*family viewing* on Wednesday 5 May, again focusing on the ‘dozens’ who had complained about the ‘overtly sexual scene’ at the end of *Flesh and Stone*. Mediawatch UK – an organisation campaigning for accountability in the standards of broadcasting – was approached for a comment, with the group’s director, Vivienne Pattison, quoted as saying, “I have to say the scene was slightly out of place in a children’s programme. I thought it sailed pretty close to the wind.”

- The BBC confirmed that it had received 43 complaints, with a spokesman commenting, “Millions of *Doctor Who* fans watched and enjoyed last Saturday’s episode, including the light-hearted and humorous scene in which Amy kissed the Doctor.”
- *Flesh and Stone* and the short version of *Blinded by the Light* appeared again on BBC Three from 9.05pm on Friday 7 May. On Sunday 9 May, the conclusion to the story was one of the topics on BBC One’s *Points of View* where host Jeremy Vine discussed viewer reaction to the “attempted seduction of *Doctor Who*”. While Emilia Baroness-Dunford claimed that Amy’s actions had been “corrupting the minds of our nation’s impressionable young children”, the BBC editorial team responded that – to their mind – the kiss did not constitute “inappropriate sexual behaviour”.

**Left:**  
Amy suffers  
with a spot  
of hayfever.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>The Time of Angels</b>	Saturday 24 April 2010	6.20pm-7.05pm	BBC One/BBC HD	41'37"	8.59M (8th)	87
<b>Flesh and Stone</b>	Saturday 1 May 2010	6.25pm-7.10pm	BBC One/BBC HD	42'37"	8.50M (11th)	86

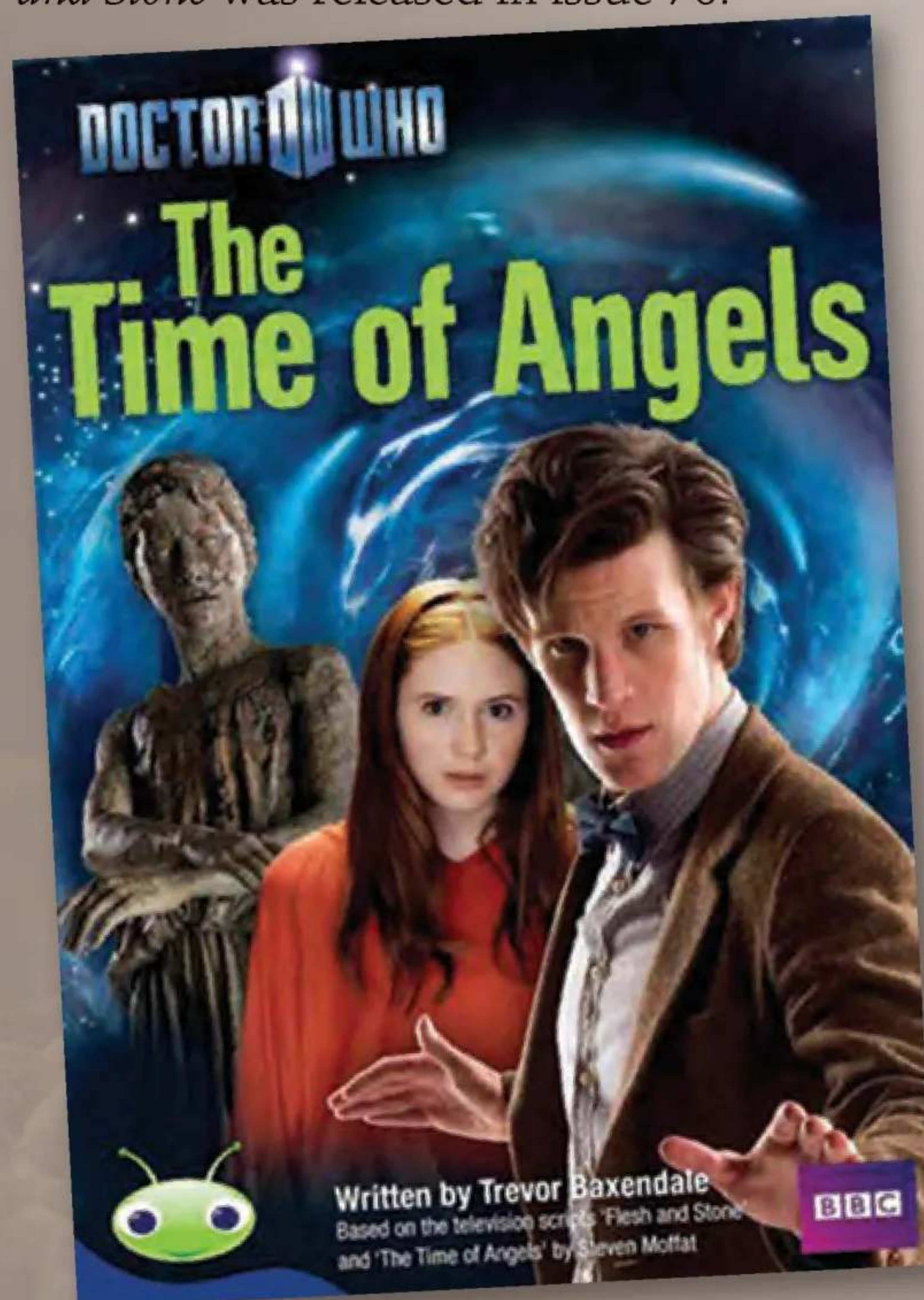


# Merchandise

**Right:**  
Character  
Options' Angel  
Bob figure.

**T**he *Time of Angels*/*Flesh and Stone* formed part of the *Series 5 Volume 2* BBC DVD/Blu-ray release in July 2010 (along with *The Vampires of Venice*). Both episodes were included on *The Complete Fifth Series* DVD/Blu-ray boxset in November 2010 with a commentary from Karen Gillan and Steven Moffat on *The Time of Angels*. The DVD also included the *The Time of Angels* trailer, out-takes, cut-down versions of *Doctor Who Confidential*, and *The Weeping Angels: Monster Files*, a 10'29" item with comments from Matt Smith, Gillan and Moffat and behind the scenes material. This series set was reissued in August 2014. *The Time of Angels* was part of GE Fabbri's *Doctor Who DVD Files* issue 75 in November 2011 and *Flesh and Stone* was released in issue 76.

**Right:**  
Pearson  
Education's *The  
Time of Angels*  
novelisation.



Incidental music tracks by Murray Gold from these episodes were released on Silva Screen's *Doctor Who: Series 5 – The Original TV Soundtrack* in November 2010. Two tracks from this release were available exclusively from iTunes. The track *The Time of Angels* was later included in Silva Screen's 11-CD *Doctor Who: The 50th Anniversary Collection*, released in September/November 2014.

A photo-illustrated novelisation of *The Time of Angels* by Trevor Baxendale was published by Pearson Education in May 2011. The book was intended for use in schools to develop literacy skills, and it was only available from the publisher's website.

Action figures of a regenerating Weeping Angel and a projected Weeping Angel were available from Character Options in 2010, and a figure of Weeping Angel Bob was released in January 2011. This came with a section of the Pandorica (as seen in *The Pandorica Opens* [2010 – see Volume 66]) and a free audio CD. A construction set of micro-figures from *The Time of Angels* was issued by Character Options in May 2012. It included a Weeping Angel figure. ■



'MATT SMITH'S 'RETRO ACADEMIC-STYLE  
LOOK' DOUBLED THE SALES FOR THE  
FASHION RETAILER TOPMAN.'



# Cast and credits

CAST

<b>The Doctor</b>	..... Matt Smith
<b>Amy Pond</b>	..... Karen Gillan
with	
<b>River Song</b>	..... Alex Kingston
<b>Alistair</b>	..... Simon Dutton [4]
<b>Security Guard</b>	..... Mike Skinner [4]
<b>Octavian</b>	..... Iain Glen
<b>Christian</b>	..... Mark Springer [4]
<b>Angelo</b>	..... Troy Glasgow [4]
<b>Bob</b>	..... David Atkins
<b>Marco</b>	..... Darren Morfitt
<b>Pedro</b>	..... Mark Monero [5]
<b>Phillip</b>	..... George Russo [5]

**Below:**  
On location in  
the Maze  
of the Dead.



UNCREDITED

<b>Ruari Mears, Ben Ashley</b>	..... Security Guards
<b>Nathalie Cuzner</b>	..... Double for River Song
<b>Wilson Rogers, Peter Smith</b>	.... Museum Officials
<b>Kim McGarrity</b>	..... Stunt Double for River Song
<b>Stephen Martin-Walters</b>	..... Cleric Crispin
<b>Kristian Arthur, Levi Crosdale, Matthew Doman, Marcus Elliott, Dennis Gregory, Peter Howe, Yinka Onitiri, Daniel Salter</b>	..... Clerics
<b>Steve Grant</b>	..... Double for Father Octavian
<b>Sarah Jones</b>	..... Angel
<b>Suzie Clark</b>	..... Double for Amy Pond
<b>Shelby Williams</b>	..... Cleric
<b>Sophie Atkins, Louise Bowen</b>	..... Deformed Angels
<b>Darren Williams</b>	..... Cleric
<b>Peter Sheward</b>	..... Double for The Doctor
<b>Victoria Southgate, Emma Baskerville</b>	..... Angels
<b>Marie McGonigle, Sarah Jones</b>	..... Semi Angels
<b>Amber Doyle</b>	..... Semi Angel
<b>Caroline Royce</b>	..... Angel
<b>Duane Barnes</b>	..... Cleric
<b>Dave Dean, Karl Greenwood, Samantha Bennett</b>	..... Unknown

CREDITS

Written by Steven Moffat
Produced by Tracie Simpson
Directed by Adam Smith
[uncredited: Ashley Way on 2nd Unit [4-5], Alice Troughton on 2nd Unit [4]]
1st Asst Director: Dan Mumford
[uncredited: John Bennett, Jonathan Hunter, Geoff Skelding, Sarah Davies]
2nd Asst Director: James Dehaviland
3rd Asst Director: Heddi-Joy Taylor-Welch
[uncredited: Jenny Morgan]





Cast and credits

Runners: Nicola Eynon Price, Laura Jenkins  
[uncredited: Jenny Morgan, Tom Evans,  
Alison Jones [4]]

Location Managers: Gareth Skelding, Paul Davies

Unit Manager: Rhys Griffiths

Production Manager: Holly Pullinger  
[uncredited: Steffan Morris]

Production Co-ordinator: Jess van Niekerk  
[uncredited on 4]

Production Management Asst: Claire Thomas

Production Runner: Sian Warrilow

Asst Production Accountant: Carole Wakefield

Script Editor: Lindsey Alford

Continuity: Non Eleri Hughes

[uncredited: Nicki Coles, Pam Humphries ]

Camera Operator: Joe Russell

Focus Pullers: Steve Rees, Anna James

[uncredited: Terry Bartlett, Mani Paliwala Blaxter  
[5], Kevin Scott, Mari Yamamura [5]]

Grip: John Robinson [uncredited: Dave Holiday,  
Steve Ellingworth]

Camera Assistants: Tom Hartley, Jon Vidgen

[uncredited: Svetlanna Miko [4], Mari Yamamura]

Boom Operator: Dafydd Parry

[uncredited: Adam Ridge]

Sound Maintenance Engineer: Jeff Welch

**Above:**

"Honey, I'm  
home!"





'RIVER'S FLEXIBLE, WIBBLY-WOBBLY  
CHRONOLOGY REQUIRES A FLOW CHART  
TO UNDERSTAND.'



Gaffer: Mark Hutchings  
 Best Boy: Pete Chester  
 Electricians: Ben Griffiths, Steve Slocombe,  
 Bob Milton, Alan Tippetts  
 Stunt Co-ordinator: Crispin Layfield  
 Supervising Art Director: Stephen Nicholas  
 Associate Designer: James North  
 Art Dept Co-ordinator: Amy Pope  
 Production Buyer: Ben Morris  
 Set Decorator: Julian Luxton  
 Props Buyer: Adrian Anscombe  
 Standby Art Director: Ciaran Thompson  
 [uncredited: Ellen Woods, Nick Murray [4]]  
 Set Designer: Ben Austin  
 Storyboard Artist: Matthew Savage  
 Concept Artists: Richard Shaun Williams,  
 Peter McKinstry  
 Graphic Artist: Jackson Pope  
 Standby Props: Phill Shellard, Tom Evans  
 Standby Carpenter: Will Pope  
 Standby Rigger: Keith Freeman  
 [uncredited: Dave Mountstevens]  
 Standby Painter: Ellen Woods  
 Props Master: Paul Aitken  
 Props Chargehand: Matt Wild  
 Dressing Props: Martin Broadbent, Rhys Jones  
 Props Makers: Penny Howarth, Nicholas Robatto  
 Practical Electrician: Albert James  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Scott Fisher  
 Scenic Artists: John Pinkerton, John Whalley  
 Graphics: BBC Wales Graphics  
 Title Sequence: Framestore  
 Costume Supervisor: Bobby Peach  
 Costume Assistants: Sara Morgan, Maria Franchi  
 [uncredited: Louise Martin, Karen Ellams Thomas  
 [4], Maxine Brown]  
 Make-Up Supervisor: Pam Mullins  
 Make-Up Artists: Abi Brotherton, Morag Smith  
 [uncredited: Cathy Davies, Sarah Astley Hughes]  
 Casting Associates: Andy Brierley, Alice Purser  
 Assistant Editor: Cat Gregory  
 VFX Editor: Ceres Doyle  
 Post Prod. Supervisors: Samantha Hall,  
 Chris Blatchford

Post Prod. Co-ordinator: Marie Brown  
 Dubbing Mixer: Tim Ricketts  
 Supervising Sound Editor: Paul McFadden  
 Sound Effects Editor: Paul Jefferies  
 Foley Editor: Helen Dickson  
 Colourist: Mick Vincent  
 On-line Conform: Matthew Clarke, Mark Bright  
 With thanks to the BBC National Orchestra of Wales  
 Original Theme Music: Rob Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Ceri Tothill  
 Sound Recordist: Bryn Thomas  
 [uncredited: Jeff Matthews, John Thomas [4]]  
 Costume Designer: Ray Holman  
 Make-Up Designer: Barbara Southcott  
 Visual Effects: The Mill [uncredited on 5]  
 Special Effects: Real SFX  
 Prosthetics: Millennium FX  
 Music: Murray Gold  
 Editor: Will Oswald  
 Production Designer: Edward Thomas  
 Directory of Photography: Damian Bromley  
 [uncredited: Owen McPolin, Ciaran Tanham [5],  
 Peter Thornton [5], Kevin Rudge [5]]  
 Line Producer: Patrick Schweitzer  
 Executive Producers: Steven Moffat, Piers Wenger,  
 Beth Willis  
 BBC cymru wales  
 bbc.co.uk/doctorwho  
 © BBC MMX

**Below:**  
 Petrified  
 Weeping Angel  
 actors.





# Profile

## ALEX KINGSTON

River Song

**B**orn Alexandra Elizabeth Kingston on 11 March 1963, she was raised in Epsom, Surrey. Father Tony was a butcher, while her German-born mother, Margarethe Renneisen, had come to Britain as an *au pair* and later became an art teacher.

Alex Kingston is the eldest of three daughters. Middle sister Susie suffered physical and mental disabilities after oxygen starvation at birth, while Nicola, seven years Kingston's junior, had acting ambitions like her eldest sister.

Alex Kingston's own acting aspirations saw her play the Angel Gabriel in the school Nativity play, aged five, but it was a visit to the theatre in Germany for a performance by her uncle Walter Renneisen that inspired her. She also

**Below:**  
Shh... spoilers!



briefly entertained notions of being a barrister, though later admitted it was probably just "for the dress-up".

At Rosebery Grammar School for Girls, her English teacher encouraged her to act and she regularly took leads in school plays. Outside of school, her stage début came with the Surrey County Youth Theatre, appearing as Mrs Fitzpatrick in *Tom Jones*, with a young Sean Pertwee, son of Jon, as her co-star. Kingston's TV début came aged 16 as judo bully Jill Harcourt in three third series episodes of school drama *Grange Hill* aired in spring 1980. The same year, Kingston made her uncredited film début, as a background schoolgirl in *The Wildcats of St Trinian's* (1980).

After three years' training at RADA, work soon followed in TV and theatre. A prominent early television role came as Noreen in TVS children's drama *Henry's Leg* (1986). She also featured in Anglia crime serial *A Killing on the Exchange* (1987), a November 1988 installment of *The Bill*, an episode of *Hannay* (1989) and a BBC Scotland *Play on One: These Foolish Things*, aired 28 February 1989.

Theatre was a central part of Kingston's early career. After playing Fraulein Muller in Brecht's *The Tutor* at the Old Vic, London in March 1988, she joined Birmingham Rep, where productions in 1988/9 included *Othello*, *The Alchemist*, *Traveling Players*, *Saved*, *Julius Caesar* and *See How They Run*.

While she had been at RADA, Kingston had begun a relationship with fellow







student Ralph Fiennes. Fiennes was soon a hot property and an RSC player. After his first season with the RSC, Kingston could not face another year away from him and auditioned to join the company.

Joining the RSC in 1989, she performed at both Stratford and the Barbican, as Hero in *Much Ado About Nothing* (1989/90), Jacquenetta in *Love's Labour's Lost* (1990/1) and providing a particularly acclaimed Cordelia in *King Lear* (1990/1). She also appeared in *The Curse of the Starving Class* (1991/2) and *The Bright and Bold Design* (1991/2).

She mixed theatre with small film parts in the late 1980s and early 1990s including Peter Greenaway's arthouse success *The Cook, the Thief, His Wife and Her Lover* (1989), London-set US TV movie *Foreign Affairs* (1993), British/Czech effort *A Pin for the Butterfly* (1994) and *Carrington* (1995).

As for her television career, after taking small roles in *The Bill* (1991/1993/1995), international series *Covington Cross* (1992) and *Soldier, Soldier* (1993), she played Caroline Carrison in Jimmy Nail's Country & Western drama *Crocodile Shoes* (1994) and Katherine Roberts in the second series of ITV customs drama *The Knock* (1996).

Taking the title role in Granada's period romp *The*



*Fortunes and Misfortunes of Moll Flanders*, aired on ITV in December 1996, marked a major change in her career. The raunchy, tongue-in-cheek drama launched Kingston to fame and cast the die for strong, sexy roles. Nominated for a Best Actress BAFTA, she lost out to Gina McKee from *Our Friends in the North*.

Yet as Kingston's career reached new peaks, her personal life hit new lows. Having wed Fiennes in September 1993, their marriage fell apart after he had an affair with his *Hamlet* co-star Francesca Annis. Kingston and Fiennes divorced in October 1997 and she later admitted it left her feeling depressed. She now shared a flat with RADA friend, Canadian actress Jennifer Calvert.

It was director Steven Spielberg, original producer on US TV medical drama *ER*, who was so impressed by Kingston in *Moll Flanders* that he asked her to read for a part in the show's fourth season. Anxious to leave the memories of Fiennes behind, Kingston departed London for Burbank, California to take the role of English surgeon Dr Elizabeth Corday.

She became a vital part of the ensemble, which included rising star George Clooney. Corday's first appearance was in *Ambush*,

the famous live episode of the show, performed and broadcast twice (once for the East Coast time zone, once for the West) on 25 September 1997.

Kingston remained with *ER* for eight seasons, helping win Emmys for Best Ensemble Cast in 1998 and 1999 before she was axed in 2004, for what she claimed were ageist reasons. She returned for cameos in the final season in 2009, including its final episode. Despite *ER*'s busy schedule she managed film appearances in *Croupier* (1998), gangster thriller *Essex Boys* (2000) and a TV movie remake of *The Poseidon Adventure* (2005). A standout performance came in the title role of ITV movie *Boudica* (2003, US title: *Warrior Queen*).

Kingston lost out on the role of Lynette Scavo in US series *Desperate Housewives* in 2004. She told the *London Evening Standard*: "I didn't get the part, and I know why: irrespective of acting ability, I'm just way too big. The women are all [US] size two and go perfectly together."

After a blind date arranged by British actress friend Annabel Apsion, Kingston had begun a relationship with German writer and journalist Florian Haertel and they married on 29 December 1998 in New Mexico. With the help of IVF treatment, their daughter Salome was born 28 March 2001. Sadly, the couple separated in 2010.

Though continuing to reside in LA, post-*ER* Kingston divided her time between the UK and US. She returned to the stage for the first time in a decade, starring as Nurse Ratched in *One Flew Over the Cuckoo's Nest*, opposite Christian Slater (2006, Garrick Theatre, London).

She has since worked in TV on both sides of the Atlantic. In the UK, she cameoed in comedy *Freezing* (2008), starred as Mrs Bennet in fantasy costume drama *Lost in Austen* (2008) and was fraudster Ellie Lagden in lighthearted comedy drama

**Below:**  
Alex in  
*Freezing*,  
2008.







*Hope Springs* (2009). She guested in ITV supernatural drama *Marchlands* (2011) and was Dr Blanche Mottershead in the 2012 BBC remake of *Upstairs Downstairs*. In ITV missing persons thriller *Chasing Shadows* (2014), her co-stars were Noel Clarke and Reece Shearsmith. Additionally, she was the subject of BBC family tree series *Who Do You Think You Are?* in 2012.

Recent US TV appearances include episodes of *CSI* (2008), *FlashForward* (2009/10), *Law & Order: Special Victims Unit* (2009/10), *Ben Hur* (2010), *Private Practice* (2011), *NCIS* (2012) and the recurring role of Dinah Lance in US superhero series *Arrow* (2013-), alongside John Barrowman.

Theatre appearances have included *Luise Miller* (2011, Donmar Warehouse), while her role as Lady Macbeth opposite Kenneth Branagh at the Manchester International Festival in July 2013 was also shown live in cinemas, before transferring to Park Avenue Armory, New York (2014). She and Branagh were reunited for a Radio 3 production of Shakespeare's *Antony and Cleopatra* (2014).

She married third husband, TV producer Jonathan Stamp, on 18 July 2015 at the All Saints' Anglican Church in Rome.

Kingston first appeared as River Song in the David Tennant two-parter *Silence in the Library/Forest of the Dead*. She was initially

unsure of taking the part, but she cried on reading the script. When playing the part in 2008 she assumed it was a one-off, particularly given River's 'death' at the story's conclusion.

Many have joked that River's subsequent flexible, wibbly-wobbly chronology requires a flow chart to understand.

As Kingston explained to Andrew Duncan of *Radio Times*: "Steven Moffat engineers it so we can't understand. There are so many threads that tie up later and it's only then you understand why you did or said a certain thing... You have to trust implicitly he knows where he's going. It's clever."

Between 2008 and 2015, Kingston appeared in 15 episodes of *Doctor Who*. She appeared in the 2010 series episodes *The Time of the Angels/Flesh and Stone* and finale *The Pandorica Opens/The Big Bang*. She next featured in the 2011 series opener *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66], then later that series in *A Good Man Goes to War* and *Let's Kill Hitler* [both 2011 – see Volume 68], fleetingly in *Closing Time* [2011 – see Volume 69], then series finale *The Wedding of River Song* [2011 – see Volume 70]. She returned in *The Angels Take Manhattan* [2012 – see Volume 72] and finale *The Name of the Doctor* [2013 – see Volume 74]. River also appeared in the minisodes *First Night* and *Last Night*, included on *The Complete Sixth Series* DVD/Blu-ray box set in 2012, and *Rain Gods*, included on *The Complete Seventh Series* DVD/Blu-ray release in 2013.

She appeared as River alongside Peter Capaldi in the 2015 Christmas Special *The Husbands of River Song*.

Kingston has reprised the role on audio in Big Finish's series *The Diary of River Song* (2016) alongside Paul McGann. After guesting in *Doom Coalition 2*, she recorded episodes with the Sixth and Seventh Doctors for a second run in 2017. ■

#### Left:

Alex Kingston made her *Doctor Who* debut as River Song in 2008.





# THE VAMPIRES OF VENICE

► STORY 207

The Doctor takes Amy and Rory on a romantic trip to Venice in 1580. However, pale, creepy young women are lurking in the city and Rosanna Calvierri's school for girls is not all it seems...







# Introduction

**A**t the start of *The Vampires of Venice*, the Doctor jumps out of a cake and drags another passenger aboard the TARDIS. He's crashed Rory's stag party to reunite him with his fiancée and take them away on a romantic trip. Obviously, things don't quite go to plan.

A lot of the time, the Doctor limits himself to one companion – usually a young woman. Occasionally, he's had a crew of three. Possibly the best combination, however, is a capable young woman and an almost equally capable, if slightly buffoonish, young man: Polly and Ben; Zoe and Jamie; Sarah and Harry.

*The Eleventh Hour* [2010 – see Volume 63] had introduced Amy and Rory in this mould, but that adventure focused mainly on Amy's extraordinary introduction to the Doctor. *The Vampires of Venice* is the first example of them travelling together, and both the 2011 series and the first part of the 2012/13 series follow the template set by this story (it wasn't until the end of the 2010 series that Rory became a permanent fixture, having died – twice – in the interim).

A similar twosome was tried in 2006, when Rose Tyler's boyfriend Mickey briefly joined the TARDIS crew. He was never really properly welcome, however, and soon left to set up a new life on a parallel Earth. There's a much more stable dynamic between the Doctor, Amy and Rory – and they all play an integral part in thwarting Rosanna Calvierri's plot to flood Venice and breed a new generation of Saturnyne.

Having saved Venice, the Doctor and his two companions would have many other

adventures overseas. They made several visits to the USA – *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66], *A Town Called Mercy* [2012 – see Volume 71] and *The Angels Take Manhattan* [2012 – see Volume 72]. Their travels would also take them to Germany – *Let's Kill Hitler* [2011 – see Volume 68] and Egypt – *The Wedding of River Song* [2011 – see Volume 70].

At the end of *The God Complex* [2011 – see Volume 69] the Doctor sets Amy and Rory up in their own home back in England. They become part-time companions, splitting their time between a domestic life on Earth and adventures with the Doctor, but because they see so much of our own world they seem like proper travellers. It's an impression that is firmly established in *The Vampires of Venice* – a story that stands Amy and Rory in good stead to become the series' most memorable couple. ■

## Right:

Sarah Jane Smith and Harry Sullivan are equally capable companions.





'THIS STORY STANDS  
AMY AND RORY IN GOOD STEAD  
TO BECOME THE SERIES'  
MOST MEMORABLE COUPLE.'



## STORY

**I**n sixteenth-century Venice a boat builder, Guido, enlists his daughter Isabella in a school run by Signora Rosanna Calvierri and her son, Francesco. After Guido has gone, Francesco approaches Isabella with vampiric lust...

The Doctor bursts out of a cake at Rory's stag party [1] and gives Rory the news that Amy tried to kiss him.

The Doctor decides to take Rory and Amy on a date to Venice in 1580. They see Guido approaching the girls of the Calvierri school, who all carry parasols to protect them from the sun. [2] Guido finds Isabella but she no longer recognises him.

The Doctor catches up with Guido who tells him that something evil is happening in the House of Calvierri. Meanwhile Rory and Amy witness Francesco attack a flower girl. [3] He vanishes into a canal.

Guido provides a diversion enabling the Doctor to slip inside the House of Calvierri, where he encounters five vampire girls. [4] They advance towards him hungrily and he retreats.

The Doctor, Rory and Amy visit Guido who explains that the House of Calvierri is like a fortress but there is a tunnel beneath it that leads to a trapdoor in the basement. Amy volunteers to apply for the school so she can get inside and let them in.

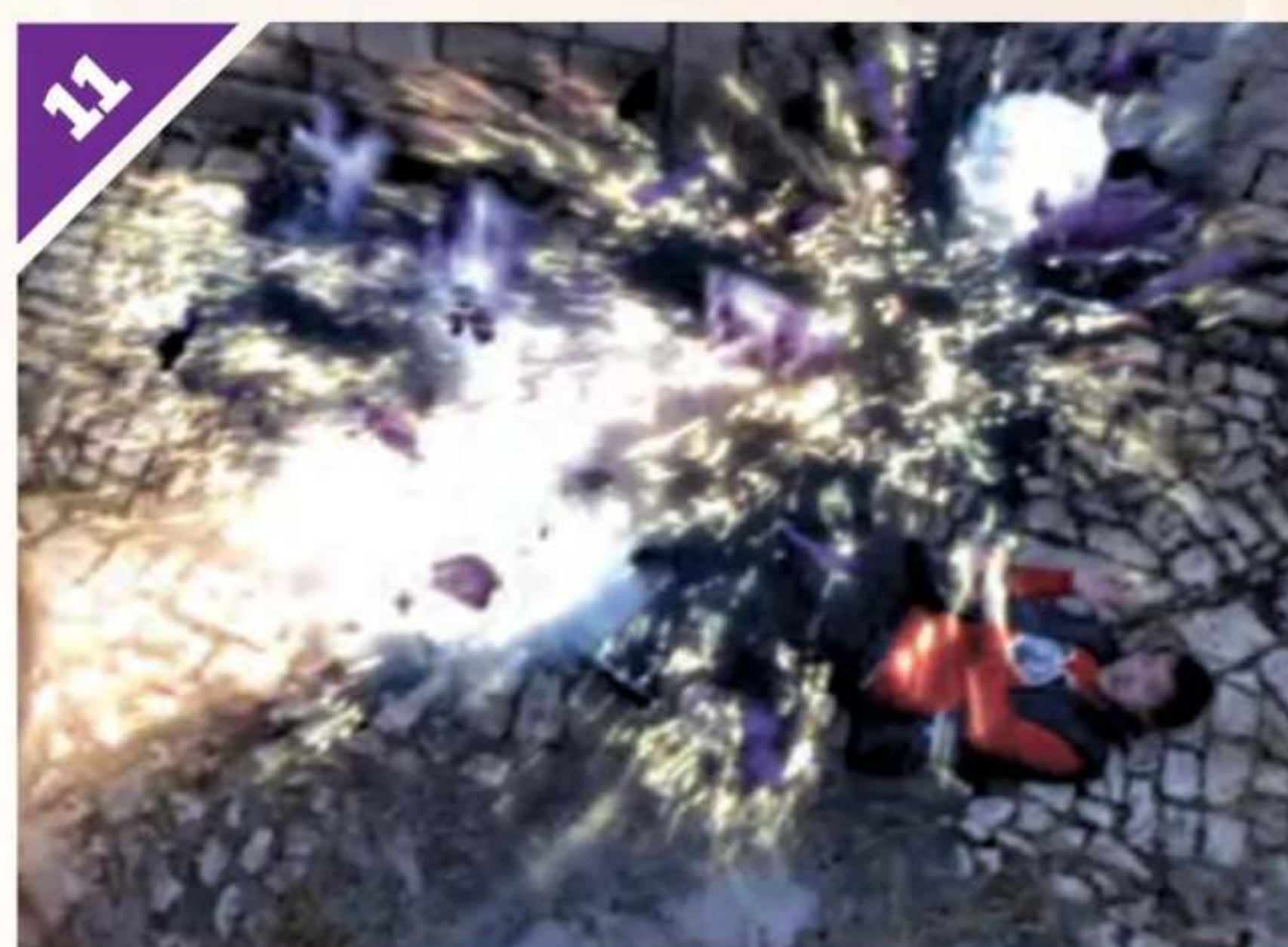
Rosanna accepts Amy into the school and Carlo the steward escorts her to the dormitory she will share with Isabella and the other girls. [5]

Under cover of darkness, Guido takes the Doctor and Rory to the tunnel entrance. Amy creeps down to the basement and unlocks the trapdoor, but is captured by Carlo. He takes her to a green-lit chamber where she is strapped to a chair and bitten by Rosanna. [6]

The Doctor and Rory emerge into the basement and discover a corpse drained







of water. Then six vampire girls appear and they are forced to flee.

Rosanna explains to Amy that first they will drink her until she is dry, then they will fill her with their blood. If she survives, then 10,000 husbands await her in the water.

Hearing the Doctor calling to Rory, Rosanna, Francesco and Carlo run out – and Isabella appears and frees Amy. The Doctor, Rory and Amy escape, but Isabella is recaptured and, as a punishment, she is thrown into a bubbling canal [7].

Rosanna returns to her throne room to discover the Doctor waiting for her. [8] He knows she is from Saturnyne and is using a perception filter to disguise her appearance. She has come to Earth through a crack in time and space, running from “the Silence”. She allows the Doctor to leave, then tells Francesco and the girls that a “storm is coming”. She has trouble with her perception filter. [9]

Back at Guido’s house, the Doctor works out that Rosanna intends to sink Venice. The girl vampires attack and the Doctor, Rory and Amy run outside as Guido ignites his store of gunpowder and his house explodes. [10]

Rosanna activates a device in her throne, creating an apocalyptic thunderstorm.

Rory and Amy run into Francesco. Rory faces Francesco in an uneven duel, and is nearly beaten until Amy uses her hand mirror to reflect sunlight onto Francesco, who explodes. [11]

They find the Doctor in the Calvierri throne room. He tells them to tear out every wire in the throne while he follows a cable up to the bell tower and deactivates the storm. [12]

The Doctor confronts Rosanna by the canal. She jumps into the water where she is consumed by her children.

The Doctor returns to the TARDIS with Rory and Amy, as silence falls over Venice...



# Pre-production

**Above:**  
A Vampire  
Girl finds  
something  
to sink her  
teeth into.

**“W**e wanted a big, bold, funny, romantic episode,” recalled writer Toby Whithouse to *Doctor Who Magazine* of Steven Moffat’s brief to him when requesting a script for the 2010 series of *Doctor Who*.

Actor, comedian and writer Toby Whithouse had contributed a script to *Doctor Who* for the first David Tennant series – *School Reunion* [2006 – see Volume 52] – and since then had also written

*Greeks Bearing Gifts* for the first series of *Torchwood*, also in 2006. In 2008, his pilot script for a supernatural series, *Being Human*, was a success with BBC Three and led to a full series. Steven Moffat had enjoyed *Being Human* and decided to commission the writer to devise another episode for *Doctor Who*. Whithouse was able to fit the commission in before production began on the second series of *Being Human*, on which he was also now an executive producer. To guide him in regards the new Doctor, Whithouse was



given a script of *The Eleventh Hour*; at a later point he was also given rough assemblies of *The Time of Angels* and *Flesh and Stone* [see page 6]. The original narrative that Whithouse delivered was a story in which the Doctor was lost in a labyrinth of a bizarre hotel, but after working on this, Whithouse was informed by Moffat and his fellow executive producer Piers Wenger that this was too similar to elements of another potential storyline which became the parts of Episodes 4 and 5 featuring the Weeping Angels. This notion was parked and would later be developed as *The God Complex* [2011 – see Volume 69]. As a replacement, Moffat asked Whithouse to develop a romantic adventure which would be screened sixth in the series, and act as a fresh starting point for any new viewers.

## Rory Williams

**A**nother requirement was for the story to reintroduce Rory Williams, Amy's fiancé, last seen in *The Eleventh Hour* [2010 – see Volume 63]. Amy had now been on several adventures with the Doctor and was accepting of his world, so the time was right for her new view on the universe to be questioned by a more grounded, less accepting character. The inclusion of Rory would be brought about by the Doctor's attempt to mend the relationship between Amy and Rory, after Amy had advanced on the Doctor in the wake of their escape from the Weeping Angels in *The Time of Angels/Flesh and Stone*.

"Venice is, to my mind, the most romantic city in the world. So I immediately suggested setting it there and they went with it," recalled Whithouse in *Doctor Who Magazine*. The city offered an instantly recognisable image, and fitted the plot of the story, which needed an isolated community, such as in the wake of the

Black Death during the late sixteenth century. It also offered the exciting location of a settlement which was fighting against sinking.

The writer believed that Venice conjured up an elegant atmosphere of dark gothic romance with its architecture and history, which was ideal for a tale which would pit the Doctor against one of the classic horrors of legend: vampires. Vampires had previously featured in *Doctor Who* in various forms. In *State of Decay* [1980 – see Volume 33], the Doctor encountered humans who had been turned into vampires and also dealt with a threat from the Great Vampire, the last of a race which the Time Lords had wiped out in the distant past. Vampiric aliens had appeared in the form of the Haemovores in *The Curse of Fenric* [1989 – see Volume 46] and a blood-sucking Plasmavore in *Smith and Jones* [2007 – see Volume 54]. Originally, Whithouse had a full monstrous fish

## Connections: On our jollies!

► The Doctor's first suggestion for Amy and Rory's romantic holiday was the Moulin Rouge in 1890 – the famous Parisian cabaret built in 1889 where the seductive can-can dance was popularised. Another option he offered was the first Olympic Games, which was generally believed to have been held in Ancient Greece in 776 BC.



## Below:

A 'romantic' adventure for Rory and Amy.







**Right:**  
Living life on  
the edge!

creature rising out of the water during Isabella's demise, but Moffat advised him that such an effect would be too expensive. Similarly, the true form of the vampiric Saturnyne (from 'saturnine' indicating dark and mysterious) aliens had to be kept to very brief glimpses to reduce CGI.

One idea offered by Moffat was when Guido and Rory swapped clothes so that

Rory could enter Amy into the school. Whithouse was originally dubious about this as he saw Guido as a tragic figure, but then realised that having the character in Rory's stag-do garb was nicely humorous. Early drafts also featured variations on the fight between Rory and Francesco. In one version, Rory slid down a washing

line in a pair of long johns, while Francesco originally escaped by climbing vertically up a wall in the manner of Dracula in Bram Stoker's novel. While Whithouse had believed that this would be a simple stunt, it was dropped at planning stage as too expensive.

After the script had been drafted, there was some debate about what the episode should be called. Whithouse favoured *Blood and Water* or *The House of Calvierri*, while Moffat wanted something more straightforward, telling the audience exactly what they would be getting. Recalling the 2006 thriller movie, *Snakes on a Plane*, his suggestion was *Vampires in Venice*. However, during the unofficial readthrough of the first six scripts with Matt Smith and Karen Gillan in June 2009, Mark Gatiss – the writer of Episode 3, *Victory of the Daleks* [2010 – see Volume

## Connections: Serene city

► "La Serenissima!" declares the Doctor on emerging from the TARDIS, using a term for the Republic of Venice which derived from the Italian meaning 'the most serene'.





63] – suggested that the title should be *Vampires of Venice*, which Whithouse very much liked. “I think it’s alliteration really,” commented Moffat of the eventual self-explanatory title: *The Vampires of Venice*. This readthrough took place before Arthur Darvill had been cast. Executive producers Steven Moffat, Piers Wenger and Beth Willis read in the other roles along with writers Toby Whithouse and Mark Gatiss; in Toby’s episode, Toby played Rory while Mark was Guido.

## Overseas filming

**T**he *Vampires of Venice* was grouped with Episode 10 – ultimately named *Vincent and the Doctor* [2010 – see Volume 65] – the other episode to have overseas location work. Allocated to Block Five, the episodes would be directed by Jonny Campbell, another director new to *Doctor Who*. Entering the industry as Jonathan Campbell, the director had worked on series such as *Peak Practice* and *Phoenix Nights* before moving onto *Spooks* and *Shameless* and the 2006 movie *Alien Autopsy*. He had then directed episodes of the 2008 series of *Ashes to Ashes*. While Tracie Simpson would be the producer for the block, on this occasion the demands of recording outside the UK meant that she would share this job with the series’ line producer, Patrick Schweitzer. Schweitzer had been a location manager on films and television series since the 1990s, working on series such as *Hustle* and *Blackpool*. In 2007, he had worked on various episodes of *Doctor Who* as production manager before moving on to *Primeval* and then becoming line producer on *Spooks: Code 9* and *Ashes to Ashes*.

The tone meeting for Block Five took place at 2pm on Friday 16 October at Upper Boat, and a major topic of

conversation was where the overseas location shoot would take place. *Doctor Who* had undertaken overseas filming before, most recently New York for *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], Rome in *The Fires of Pompeii* [2008 – see Volume 57] and Dubai on *Planet of the Dead* [2009 – see Volume 61].

“We knew that we needed to find Provence [for *Vincent and the Doctor*] and we needed to find Venice – two quite different-looking places – and we knew we needed to find them in the same location, otherwise we wouldn’t be able to do two foreign episodes,” executive producer Beth Willis explained in *Doctor Who Magazine*. “Venice is teeming with tourists and modern things, and it would have been really hard to make that work.” As well as the practicalities of making modern Venice look like sixteenth-century Venice, the cost of shooting episodes in Provence and Venice was excessive for the budget. However, the BBC Wales team soon heard about another potential location that could be used for both episodes: the Republic of Croatia.

Part of the former communist federation of Yugoslavia since World War II,

### Below:

Isabella is not too impressed with Venice.





## THE VAMPIRES OF VENICE







Croatia was internationally recognised as an independent country by Europe in 1992 and had an emerging and developing economy. The coastal city of Dubrovnik was considered by the production team, but eventually the small medieval town of Trogir was felt to be the ideal venue which could double as both sixteenth-century Venice and nineteenth-century Provence. The historic settlement was located on a small island off mainland Croatia and offered a harbour on the Adriatic coast. Founded in the third century BC by Greek colonists, it developed as a port, and was in fact under Venetian rule from 1420 to 1797, meaning that much of the architecture was similar to Venice. Indeed, the architecture of the walled town was of such historical interest that the buildings were preserved, having become one of UNESCO's World Heritage Sites in 1997. In the summer, it was a popular holiday resort while in the winter – when the *Doctor Who* team would be recording – it was more windswept and generally seen as a vast museum. Jonny Campbell, Patrick Schweitzer and the BBC team performed a technical recce in the second week of November 2009, with a key concern being the issue of having two female cast members diving into cold water in early December. Campbell jumped into the selected lake venue himself, and Beth Willis

### Connections: Origins



► As the Doctor explains with reference to the fifth-century ruler Attila the Hun, Venice was formed by the refugees of various cities of the Roman Empire which had been attacked by Germanic tribes such as the Huns. Occupying over a hundred small islands in a lagoon on the Adriatic Sea in northern Italy, it had developed into a city state by the twelfth century.

### Plague!

► The wealthy Republic of Venice was a major maritime power in the Middle Ages and during the Renaissance, where it was a centre of commerce and art. Venice was hit by the bubonic plague, known as the Black Death, on many occasions, with a final outbreak in 1630. *The Vampires of Venice* was set shortly after a major outbreak between 1575 and 1577.

**Left:**  
There's something in the water.



## Connections: Famous visitors

► The Doctor comments that people who loved Venice included nineteenth-century British poet Lord Byron, eighteenth-century French leader Napoleon Bonaparte (whom he had claimed to know in *Day of the Daleks* [1972 – see Volume 17] and who appeared in *The Reign of Terror* [1964 – see Volume 3]) and – of course – eighteenth-century Venetian adventurer, author and lover Casanova (as featured in Russell T Davies' 2005 BBC Three serial *Casanova* and played by David Tennant).



agreed that, if necessary, she would double for the performers playing both Rosanna and Isabella.

It was decided that for the fortnight-long location shoot in December – the longest overseas shoot for a BBC team in *Doctor Who*'s history to date – the BBC Wales crew would work with a Croatian production company: Embassy Films. “They’ve sorted everything out here. They’re providing us with a lot of crew, they’re providing us with most of the art department, they’ve organised all the locations for us, and all the permits,” explained Tracie Simpson in *Doctor Who Magazine*.

The shooting script for Episode 6 was issued on Friday 20 November and

was entitled *The Vampires of Venice*. The readthrough for the two Croatian scripts

was held on Monday 23 November 2009, the 46th anniversary of *Doctor Who*, which Steven Moffat emphasised when he introduced the scripts as “Episodes 6 and 10 of Series 31”. Matt Smith was delighted to read Whithouse’s script, and declared that the story was “a belter”.

In the stage directions of the shooting script, Signora Rosanna Calvierri was introduced as ‘imperious. Cunning’ while her son Francesco was ‘poised and predatory like a ferocious dog, held at bay by his mistress’. The Calvierri steward, Carlo, was envisaged as ‘thin and cruel as a whip’ while Guido was introduced as ‘a tradesman, scrubbed and smart’. When Isabella was admitted to the school, she and her father reacted as if ‘they’ve just won *The X Factor*’ with reference to the ITV1 television show which had debuted in 2004.

The title sequence was originally planned to come after the opening scene in Venice, 1580, and be followed by Rory’s phone call to Amy. At his stag do, the groom’s mates were originally to be singing the traditional *For He’s a Jolly Good Fellow*.





Night 1, and the Doctor was shocked at the door of the tunnel at the start of Morning 2, with the adventure concluding on Day 2.

## Rosanna Calvierri

The main guest cast member for the episode was the award-winning Helen McCrory whose television series had included *North Square*, *The Jury* and *Life*. She had also played Narcissa Malfoy in *Harry Potter and the Half-Blood Prince* (2009) and subsequent instalments of the movie series. Helen would play the key villain, Rosanna Calvierri. Before she started performing her role on location in Croatia, McCrory met with the CGI team from The Mill to learn how Rosanna would look in Saturnyne form, and was told that, “if you can behave like a large praying mantis that would be helpful”. As such, McCrory also visited a movement coach to receive tips on how to move like a crustacean. Her costume was inspired by images of actual vampiresses from fifteenth- and sixteenth-century Hungary. McCrory also suggested to Jonny Campbell that Rosanna should actually bite Amy, and this was adopted after consultation with Toby Whithouse.

Cast as Venetian Guido was Lucian Msamati who had featured regularly in the BBC’s version of *The No 1 Ladies’ Detective Agency*. Playing Rosanna’s son Francesco was Alex Price, a regular on *Mouth to Mouth* who had also appeared in episodes of *Being Human* and *Merlin*, and who would also narrate the 2010 series of *Doctor Who Confidential*. Featuring as the Inspector was Michael Percival, whose television career included *Grange Hill* and *The Piglet Files*. Simon Gregor, who had appeared in *Swallow* and *Mine All Mine*, was to appear as the steward, Carlo. ■

### Left:

Rosanna Calvierri’s secret identity.

### Far left:

The Vampire Girls eye up someone to bite.



When the TARDIS landed on the banks of the Grand Canal in Venice, the busy scene was described as ‘like Oxford Street on a Saturday afternoon’. The flower seller who fell victim to Francesco originally had a larger role in early drafts of the script and was named Bianca; she was described as ‘a young girl... a pretty face under all that grime. She looks tired and careworn.’ The bedroom for the girls at the House of Calvierri was described as being ‘like something from a fairy tale’ and the true Saturnyne form of Rosanna was a creature with ‘dead black eyes like a shark and wet leathery skin’. In the later scenes, Francesco originally referred to Rosanna as “mother” rather than as “mummy”.

The chronology of the episode opened on Day X with Guido handing Isabella into the care of the Calvierri school, and then switched to Rory’s stag do just after midnight in the early hours of Saturday 26 June 2010. The TARDIS arrived by the canal in Venice of 1580 on Day 1, Rory handed Amy over to Signora Calvierri on



# Production

**R**ecording for Block Five of *Doctor Who*'s 2010 series got underway on Tuesday 24 November, and two sets of script revisions were made available. The answerphone message at Amy's was added, and Rory's dialogue at his stag do was changed; originally, he told his mates, "See me and Amy, we're a perfect fit. I know she's a bit weird, a bit wild. But she's

different now, she's happy. She makes me happy." Some dialogue as the Doctor and company exited the TARDIS was dropped: "Hmm, so... gondolas... canals instead of streets... are we in... Venice, by any chance?" asked Amy, to which the Doctor replied, "Either Venice or London in 2060! Probably shouldn't have told you that..." The Doctor's comments about historical figures who loved Venice were inserted instead. The end of the scene

'DARVILL AND  
PRICE REHEARSED  
RORY AND  
FRANCESCO'S FIGHT.'





with Francesco speaking to his hydrating mother was dropped; “Who tries to take the girl?” asked Rosanna, and when her son admitted he didn’t know, she added, “It’s always the fathers.” A comment from Francesco about his mother’s perception filter was omitted after Rosanna was kicked by Amy, while new dialogue was added in which Amy told Isabella that Rosanna had bitten her. The demise of Isabella was rewritten slightly so that a guard now forced the girl off the jetty.

When the Steward entered at the end of the Doctor’s confrontation with Rosanna, he was originally carrying Isabella’s soaking wet dress, which was what further angered the Doctor. Following this, Rosanna originally exited, yelling at her staff, “The rest of you, take the ships to the mainland! We will find you after the storm!” The Doctor’s examination of Amy’s bite back at Guido’s was added. When Amy and Rory were again ordered to leave by the Doctor in the throne room,





## Connections: Escape artist

► Realising that the girls cast no reflections in mirrors, the Doctor compares this trick to the work of Harry Houdini. Born in Budapest as Erik Weisz, Houdini was a stage illusionist and escapologist in 1920s America. The Doctor had referred to learning from Houdini in *Planet of the Spiders* [1974 – see Volume 21], and made similar comments in *Revenge of the Cybermen* [1975 – see Volume 23].



this originally took place earlier on before they looked out from the balcony. A yellow rewrite then covered the confrontation between the Doctor and Rosanna in the throne room during the storm; Rosanna's assertions that her ambitions were never personal were added, and omitted was the Doctor's promise: "I'll stop you! I'll chase you across the galaxy if I have to! I'll keep stopping you."

The initial emphasis on recording was on *Vincent and the Doctor*, although some work on the Venice-set episode was undertaken on Wednesday 25 November.

Matt Smith, Karen Gillan and Arthur Darvill were required for the day's work, with Smith and Darvill starting the day with recording from 10.30am at the Bowls Inn on Bowls Terrace in Caerphilly; this was the venue of Rory's stag party at the

**Below:**  
Matt Smith hits his mark on location.



start of the adventure. Following this, the cast and crew returned to Upper Boat to record the TARDIS control room scene for *The Vampires of Venice*, accompanied by the crew of *Doctor Who Confidential*; after this, the main unit worked on *Vincent and the Doctor* through to 9.30pm, while Karen Gillan recorded an insert for the vampire episode with another camera team.

## Overseas shoot

**A**round 40 members of the cast and crew were due to travel to Croatia for the fortnight's location recording, with two main groups travelling out the following weekend. A minibus departed from Upper Boat at 11.30am on Saturday 28 and drove to Heathrow Airport in time for Croatian Airlines Flight OU 493 at 4.50pm. Next morning, a coach left the studios at 5.30am, picking up more crew from Bristol an hour later, and arriving ready for Flight OU 491 at 10.50am. Arriving in Trogir, the BBC team lodged at three hotels in the city, and established a production office at Hotel Pasike in Sinjska, while costuming was done at the Fontana Hotel and make-up applied at the SDP Building. In addition to the *Doctor Who* team, also present for the first day of recording in Croatia were the *Confidential* team, David Bailey from *Doctor Who Magazine* and Neil Midgely from the *Daily Telegraph*.

Recording got underway with work from 8am on the harbour quayside on Monday 30 November. This waterfront area – which had been specially cleared by the harbour master – was dressed to represent the Venetian street market. It was here that the TARDIS materialised, and the final and first sequences of the Doctor, Amy and Rory in Venice were recorded.





Large banners had been erected to hide anachronistic features, with a large group of local extras hired – many of whom did not speak English. In particular, an older lady with a goat had been spotted by Jonny Campbell and first assistant director John Bennett during the location recce. She was subsequently hired to walk across screen in the shot where the TARDIS ‘appeared’. Meanwhile, around this material, Arthur Darvill and Alex Price rehearsed the fight sequence between Rory and Francesco with stunt arranger Crispin Layfield and stuntman Gordon Seed. The locals were welcoming to the BBC team, and far warmer than the wintry weather, as strong winds assaulted the crew at the quayside. *Doctor Who Confidential* captured the scene. “It really felt like stepping back in time, stepping out of the TARDIS into that,” Karen Gillan told *Confidential*. Eventually, with the vital TARDIS scenes all recorded, the team travelled out to Vrsine to work on *Vincent and the Doctor*.

Work continued to be split across the episodes when recording kicked off at 10am on Tuesday 1 December at Romeo Square. A Steadicam was used to capture the fight sequence between Rory and Francesco, with Gordon Seed doubling for Darvill in some shots. Not required for this work, Matt Smith chatted to David Bailey and Neil Midgely, while the *Confidential* crew observed Francesco’s demise and Amy kissing Rory. The main concern for the team was that the cobbled streets were slippery from overnight rain, and these had to be covered with straw, with Darvill taking particular care when going up the steps during the fight, especially when drizzle again hit Trogir. “What’s funny about being out here is, there’s so much to do,” Arthur told *Doctor Who Magazine*. “The most work to do every day that I’ve had so far. You just have to go, ‘Yep, OK, let’s do it!’ and trust that people are looking out for whether it’s believable or not.” There was also the kiss between Amy and Rory, for which Darvill asked Campbell to give Gillan the direction, “No pressure Karen, but make it the kiss of your life.” “When I was kissing him I forgot I was the one who was meant to stop it, so it went on for ages,” recalled Gillan on *Confidential*. The short sequence of Amy chasing Francesco along the street was then recorded before the crew again moved on to *Vincent and the Doctor*.

A test session for the forthcoming water sequences was conducted by some of the team on Wednesday 2 December while work continued on the Van Gogh episode. A blue rewrite was issued on Thursday 3 December. This covered the Doctor’s discussion about Rosanna’s plans with Amy

#### Left:

Francesco does his mother’s bidding.

#### Connections: How rude!

► When Rory calls Francesco “SpongeBob”, he is referring to upbeat sea sponge, SpongeBob SquarePants, the titular character of a popular American cartoon series which debuted in 1999.





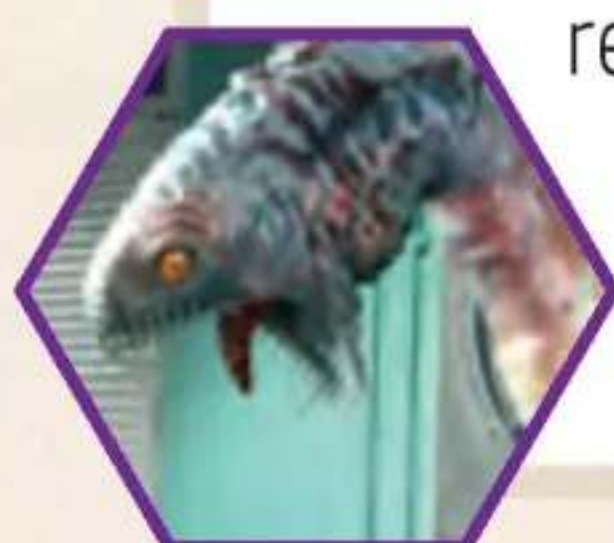


**Above:**  
Fangs for  
the memory!

### Connections: Time flies

► Rory refers to his encounter with Prisoner Zero in *The Eleventh Hour* [2010 - see Volume 63]. The events surrounding the Doctor's arrival in Leadworth occurred two years prior to *The Vampires of Venice* in Rory's timeline, and spurred him to research various scientific theories

relating to faster-than-light travel and parallel universes.



and Rory and urging them to return to the TARDIS which originally took place after Rosanna appeared on the balcony, but was now moved earlier to after the explosion at Guido's. The same day, *Hello!* magazine

carried images from the Croatian work under the title *Dr Who and his glam assistant battle evil forces in the Balkans* and noted that Arthur Darvill had joined Smith and Gillan on the series as well as the vampire element of the story. The same day, Piers Wenger flew out to oversee the next few days of production while Willis returned to Cardiff.

Recording on the vampire tale resumed on Friday 4 December with recording from 9am at the thirteenth-century Cathedral of St Lawrence. The landmark featured as the gates of

the House of Calvierri from which the angry Doctor emerged after speaking to Rosanna, and also for some of the shots of the Doctor running up the bell tower, for which Smith was doubled by French expert climber Goran Daldon. The local fire department provided rain on cue for this and the sequence of Rory, Amy and the Venetians looking to the skies outside the palace. With this work completed, the team moved on to work on *Vincent and the Doctor* for the rest of the day.

Following a day off, Sunday 6 December saw the team focusing on *The Vampires of Venice*. Recording started at 7.30am at Petars Place for the ultimately deleted alleyway scene at the end of the adventure as the Doctor explained to his travelling companions how he was to solve the issue of the Saturnyne. Smith then departed for a publicity shoot while Darvill and Gillan recorded the scenes of Rory questioning Amy and then chasing Francesco, after which Gillan similarly departed for a



publicity shoot. The team then moved to the Mayor's office where the courtyard scenes of Rosanna drinking and changing form with Francesco were recorded, along with Amy entering the House of Calvierri and seeing the pale girls. Work wrapped at 6.30pm, Wenger departed for the UK, while the *Confidential* team returned for a few more days' work.

## Vampire girls

**W**ith *Confidential* present, work resumed at the cathedral on Monday 7 December with a day's recording from 7.30am to 6.30pm. First, Guido distracting the guard to allow the Doctor to enter the House of Calvierri was recorded, followed by Francesco watching Amy and Rory in the crowds near the gates. The Doctor watching the storm approach from the balcony was next, followed by Rosanna looking out across the city. Guido approaching his daughter and Isabella not recognising him was then recorded, followed by a sequence of the Doctor emerging from the gates, having turned the storm off. These sequences saw the first appearance *en masse* of the girls taken in by the Calvierri. Numerous young actresses were cast to ape the image of young female vampires from classic horror movies made by Hammer Films in the 1960s and 1970s.

After dark, establishing shots of the House of Calvierri were recorded, along with the Doctor and Rory talking about Amy being okay as they approached the forbidding building in Guido's boat. "We had about five minutes to shoot the scene of Guido punting the Doctor and Rory," recalled Campbell on *Doctor Who Confidential*, which was present to show that in fact the three actors were on dry land, being pushed on trolleys by

stagehands out of shot. The illusion of light reflected from the canal onto the Calvierri dwellings was achieved by bouncing light off mirrors placed in a ripple tray filled with water. A fake gondola silhouette crafted from wood and mounted on rockers was also used for one establishing shot of the palace at night prior to the assault by the Doctor's party.

Tuesday 8 December found the crews of *Doctor Who* and *Confidential* in Romeo Square from 8am, with recording starting off with an insert of Rory hitting Francesco's perception filter, and then the Doctor meeting Guido in the side street and Amy chasing after Francesco following the attack on the flower girl. Beth Willis and Crispin Layfield rejoined the unit in the afternoon, by which time work was moving onto material for *Vincent and the Doctor* until 7pm.

## Connections: Disappointed Doctor

► When Rory takes the different internal dimensions of the TARDIS in his stride, the Doctor is disappointed, as he likes it when people exclaim, "It's bigger on the inside"; this paraphrasing had been a standard cliché for the series for some years.



## Below:

The crew bows down before Matt Smith.





Wednesday 9 December found a minimal BBC crew – including the *Confidential* team – just outside Trogir at Pantan jetty on a shallow lake near the estuary of the River Pantan from 7.30am to 6.30pm. Crispin Layfield was present to ensure that all the scenes featuring the Calvierri's private jetty would be recorded with the team being absolutely safe. A dry suit had been specially made as a buoyancy aid for both Alisha Bailey and Helen McCrory to wear for their respective death plunges as Isabella and Rosanna. This was to be tested for use first by Willis, who wanted to ensure the conditions in the water before asking any of her cast to brave the winter waters. Two divers were on hand, both for the safety of the artists and also to help pull the characters down into the 'canal'. During Willis' test, work was disrupted by the arrival of a swan

which – protecting its territory – flew straight at the executive producer.

To record the jetty scenes, the Embassy Films art department had constructed a pontoon on which the crew could operate the main camera as it floated some distance from the waterside. A second camera to capture shots down at water level was placed inside a glass housing, and floated in the lake alongside the pontoon. "I literally had to jump into freezing cold spring water. I didn't have to act at all because it was genuinely cold," recalled Bailey of Isabella's death scene, noting that the worst after-effect of the dive was a bit of cramp. Similarly, McCrory then performed her dive, wearing wet shorts beneath her sheer dress; "I leapt into the icy waters that were coming down from the mountains, as all the locals cheerfully told me as I was walking towards the water.

**Right:**

Come on in, the water's fine.





They told me how, even in the summer, nobody swam here because it was so cold,” related the actress in *Doctor Who Magazine*. After this, the team moved on to recording some inserts for *Vincent and the Doctor*.

Back in Trogir on Thursday 10, after the *Confidential* team departed for the UK, the final day of Croatian recording began with work on *Vincent and the Doctor*. The location then moved on to an alley, named ‘TARDIS Alley’ during the production of the Van Gogh adventure, where Amy and Rory heard the screams of the flower girl. The team then moved back to the cathedral for shots of the Doctor climbing out of the bell tower, Amy and Rory in the square, and the Doctor storming off from the gates of the House of Calvierri with his companions. Following this, a few underwater angle shots of the TARDIS trio were scheduled, along with green-screen shots of the Doctor and Isabella for various scenes, plus material for *Vincent and the Doctor*, before recording wrapped at 4.30pm. That evening, the BBC team held a screening to review the footage they had recorded over the previous two weeks.

## Homeward bound

**T**he *Doctor Who* cast and crew returned to the UK on Friday 11 December, with Matt Smith and a few others flying out to Gatwick via Zagreb first thing in the morning, and most of the unit back at Heathrow shortly after 4pm. Smith joined Steven Moffat and series designer Edward Thomas later on that day to select the winner of the *Blue Peter* TARDIS console design competition.

Back in Cardiff the following week, work resumed on the Venice-set episode on Wednesday 16 December, with a day of recording at the fourteenth-century fortress St Donat’s Castle. Commandeered



**Left:** Francesco goes for an understated look this season.

as an officer training unit during the war, the premises had been acquired by the international United World College organisation in 1960, which opened the Atlantic College there in 1962.

The *Confidential* crew was present for work from 8.30am to 7pm, with Crispin Layfield coaching Gillan and McCrory on the struggling and kicking between Amy and Rosanna. Meanwhile Danny Hargreaves of Real SFX set up part of the castle exterior for its explosive appearance as the outside of Guido’s home. Pre-cut soft foam was used to make boards covering the windows and the door itself, with the explosive charges also blowing out dust, debris and cork to make the gunpowder detonation look authentic. Layfield also trained Smith for the sequence, showing him how to jump and land on a crash mat with confidence to make the force of the blast look dynamic. Because of the complexity of this scene, there was no possibility of retakes, but Smith and the explosion performed perfectly. Following this, the team moved inside into the dining hall which acted as

## Connections: "Your Holiness"

► The Doctor’s psychic paper introduced in *The End of the World* [2005 – see Volume 48] is used again, the Doctor possibly posing as the Pope! The psychic paper does not appear to work on the Saturnyne.







**Above:**  
Mother and son  
take a breather  
between meals.

the throne room for scenes such as Amy being accepted by Signora Calvierri into her school.

Work focused on the throne room again at the castle on Thursday 17 with recording from 8am to 7.30pm, completing the scene in Rosanna's ornate surroundings such as the pre-credit sequence, the Doctor's confrontation with the Saturnyne, and Amy and Rory destroying the throne in accordance with the Doctor's orders. The Doctor's meeting with the Vampire Girls was also rehearsed ready for the next day, while sound

recording was performed for some of the dialogue in the jetty scenes, including the whole of Rosanna's defeat.

Back at the college on Friday 18 December, the dungeon bathrooms (with hand-driers removed) were used to record sequences set in the transformation room and the castle corridor from 8am to 6.30pm.

The transformation room material was recorded first, with the Doctor uttering

### Connections: A bit fishy

► Rosanna's human appearance as the Signora is achieved via her use of a perception filter, a technique referred to in *The Sound of Drums* [2007 – see Volume 56] and more recently used by Prisoner Zero in *The Eleventh Hour* [2010 – see Volume 63].



an unscripted “hello handsome!” when looking into the mirrors. Unspecified in the script were the details of the Doctor's library card; valid for Shoreditch Library, this carried a photograph of William Hartnell as the First Doctor from the story *The Celestial Toymaker* [1966 – see Volume 7]. The corridor scenes where the Doctor and Rory ran into Rosanna's entourage and they recoiled from his ultraviolet light were recorded next. A green screen area had also been set up for recording shots of Helen McCrory transforming into a Saturnyne.

## Christmas break

**W**ith this work complete, the crew disbanded for a well-earned rest over the Christmas and New Year period, but not before they'd had a sneak preview of Smith and Gillan's forthcoming series screened at The Wharf in Cardiff that night at 9pm. On New Year's Day, BBC One screened the second instalment of *The End of Time* [2009/10 – see Volume 62] in which – during the closing minutes – David Tennant's features transformed into those of Matt Smith as the regenerative power caused the TARDIS to combust and hurtle out of control.

The *Doctor Who* team reassembled for recording on Monday 4 January 2010 at Upper Boat, starting with a couple of special bridging scenes with Smith and Gillan in the TARDIS for the forthcoming DVD release which were directed by Euros Lyn and produced by Lindsey Alford under the auspices of representatives from 2|entertain and BBC Worldwide. The first of these covered Amy's first trip in the TARDIS between *The Eleventh Hour* and *The Beast Below* [2010 – see Volume 63], while the second had the Doctor reiterating Amy's relationship to him



as being just a friend, and showing her some of his previous friends. After this, Jonny Campbell directed various scenes, although an insert of Amy's answerphone was deferred.

Further rewrites to *The Vampires of Venice* on Wednesday 6 January covered Guido telling the TARDIS travellers that the House of Calvierri was like a fortress, and Rory ruminating on the restaurant booking for his wedding reception. Recording resumed on Thursday 7 January, after some recording on *Vincent and the Doctor*. The snow-covered venue for work was now Llancaiach Fawr Manor, a semi-fortified manor at Treharris constructed in c1530 for Dafydd ap Richard, where the BBC recorded from 8.30am to 7.30pm. After scenes for the Van Gogh story had been recorded, material inside the home of Guido was recorded, including the plan to get Amy into the school and the start of the Doctor attempting to work out the aliens' scheme. Work at the manor was concluded the next day with recording from 8am to 7pm. In addition to a sequence for *Vincent and the Doctor*, the bulk of the day was devoted to completing the sequences at Guido's with the Doctor determining the Saturnynes' plan and then the attack by the Vampire Girls.

The thirteenth-century structure of Caerphilly Castle had been host to *Doctor Who* prior to the day's recording on Saturday 9 January. In April 2009 it had featured as HMP Broadfell in *The End of Time*, since when it had received visits from *The Sarah Jane Adventures*. Recording from 9.30am began with the exterior shots of Amy being unable to locate the fleeing Francesco, and then the escape of the Doctor's party from the tunnel entrance where the Doctor was electrocuted. After recording the entry of the Doctor and Rory to the tunnel, work moved indoors to

record the tunnel scenes with the Doctor and Rory. This was followed by the scene of the party's flight from Francesco and the girls, before recording finished for the week at 8.30pm.

Monday 11 January saw the team at another fortified building. This time it was the nineteenth-century folly of Castell Coch in the Tongwynlais area of Cardiff, with various interior scenes recorded from 10am to 9pm. Previously, this locale had featured as a German schloss in *Journey's End* [2008 – see Volume 60]. The staircase sequences, including Amy leaving the bedroom, were recorded first. Smith then attended a special photoshoot organised by *SFX* magazine while the

**Below:**

Guido needs the Doctor's help.







**Above:**  
Amy enters  
the House  
of Calvierri.

bedroom sequence with Isabella and Amy was recorded. After lunch, recording continued in the basement area with Amy's attempt to unlock the trapdoor. Gillan then departed for her *SFX* photocall, while Smith and Darvill acted out the scenes between the Doctor and Rory in the basement area. Meanwhile back at Upper Boat, an afternoon planning meeting had taken place to work out the recording of the bell tower sequence to be performed in a couple of days time in Studio 2.

Both the Venice episode and *Vincent and the Doctor* were due to wrap back at Upper Boat with various insert shots recorded from 8am on Wednesday 13. Having

completed the Van Gogh material, Matt Smith and his stunt double Gordon Seed engaged in some wire work for the shots of the Doctor atop the bell tower. Smith also performed some green-screen work, for the Doctor reacting to the storm approaching. Some pick-up shots of the Doctor, Amy and Rory in the throne room were then recorded with hand-doubles, followed by the answerphone sequence in Amy's bedroom and the tracking shot going through the TARDIS keyhole at the end of the episode.

"We needed to have some proper Venetian buildings sitting on the horizon," explained Beth Willis to *Doctor Who Confidential*. To fulfil this, Dave Houghton, the visual effects supervisor of The Mill, travelled to Venice over the weekend of Saturday 13 February with a minimal crew to record various plate shots of the iconic city. These would be digitally merged with the scenes recorded in Croatia. At the same time, the *Confidential* crew visited the city with writer Toby Whithouse and also Matt Smith to record material demonstrating the historical background to the episode and featuring Italian architect, historian and broadcaster Francesco da Mosto. ■

## PRODUCTION

**Wed 25 Nov 09** Bowls Inn, Bowls Terrace, Caerphilly (Bar); Upper Boat Studios: Studios 1+2 - The TARDIS

**Mon 30 Nov 09** Quayside, Trogir, Croatia (Venice/Venice Street)

**Tue 01 Dec 09** Romeo Square, Trogir (Canalside)/Romeo Street, Trogir (Street)

**Fri 4 Dec 09** Cathedral, Trogir (Calvierri Gates/Bell Tower/Square)

**Sun 6 Dec 09** Petars Place, Trogir (Alley/Street)/Mayor's Office, Trogir (Courtyard)

**Mon 7 Dec 09** Cathedral, Trogir (Calvierri Gates/Square/Balcony/Guido's Boat)

**Tue 8 Dec 09** Romeo Square, Trogir (Canalside/Side Street/Street)

**Wed 9 Dec 09** Pantan Jetty, Pantan, Trogir (Jetty)

**Thu 10 Dec 09** Alley, Trogir (Alley)/Cathedral, Trogir (Bell Tower/Main Square/Gates/Greenscreen)

**Wed 16 Dec 09** Atlantic College, St Donats Castle, Llantwit Major (Guido's House/Throne Room)

**Thu 17 Dec 09** Atlantic College (Throne Room)

**Fri 18 Dec 09** Atlantic College (Transformation Room/Corridor)

## Thu 7 - Fri 8 Jan 10

Llancaiach Fawr, Gelligaer Fawr, Gelligaer Road, Nelson, Treharris (Guido's House)

**Sat 9 Jan 10** Caerphilly Castle, Castle Street, Caerphilly (Streets/Venice Street/Tunnel Entrance/Tunnel)

**Mon 11 Jan 10** Castle Coch, Tongwynlais, Cardiff (Staircase/Bedroom/Basement)

**Wed 13 Jan 10** Upper Boat Studios: Studios 1+2 - Bell Tower/Green Screen/Throne Room/Amy's Bedroom/The TARDIS

**Sat 13 Feb 10** Venice, Italy (Plate shots)



'MATT SMITH AND  
THE COMPLEX EXPLOSION PERFORMED  
PERFECTLY.'



# Post-production

**V**arious edits and trims were made in post production. Originally when Rory rang Amy, her answerphone message was, “Yeah, leave a message. And don’t not leave a message. That drives me nuts. Here’s the beep.” At the end of the scene with the Doctor gatecrashing Rory’s stag night, he originally asked, “Could somebody help me get out of this cake?”

In the TARDIS, after speaking about the life beyond her own time and space that Amy had now seen, the Doctor added, “I want Rory to see it too.” After Rory explained how he had been reading up on scientific theories, he continued, “How could a tiny box hold a huge spaceship? Gotta be a different dimension.” Following

the Doctor’s disappointment at Rory’s reaction to his ship, he continued, “Let me show you round.” “Another time,” replied Rory. “You’re terrified, aren’t you?” grinned the Doctor as he spoke softly to Rory. “You can’t move.” “Not a muscle,” replied Rory.

Arriving in Venice, when the inspector made reference to the plague, Amy originally exclaimed, “The bubonic plague?” When the Doctor encountered Guido and introduced himself on his first day in the city, he continued, “It’s okay, I’ve got my medical thing... Ah, gave it away...” Guido waved his hand, replying, “You don’t have the plague any more than I do,” and started to walk away. Trotting after him, the Doctor continued, “I’m guessing this is the same Rosanna Calvierri

**Below:**

“Don’t move, or the novelty lava lamp gets it!”







that's got everyone worked up about the plague." "With good reason," replied the local. "You know how many died in that last outbreak? Ninety-thousand. My wife was one of them." "And now you've lost your daughter," observed the Doctor, as Guido stopped and turned on him.

## Nips and tucks

**W**alking along the streets of Venice, Rory said to Amy, "I saw you yesterday. You bought the carnations. We drank tea. When did you last see me?" "It doesn't work like that," Amy attempted to explain, "It... you lose track. A few weeks ago...? Couple of months maybe..." When Amy explained to Rory that she had been running and fighting and being scared, she continued, "But I've seen stars, Rory. And monsters, and – real monsters, not like your step-mum..." After telling her fiancé that she knew she'd be coming back for him, Rory replied, "That isn't an answer," and sighing, looked across the canal asking, "Do you... I mean, do you even want to get married any more?" Amy looked away from him. Later in the same scene as Francesco watched the flower seller, he ruminated with disdain, "All the goods of

their world laid out before us, and what do we do? We 'wait'."

Confronting the Doctor in the transformation room, the five girls asked the Time Lord who he was. "Ah. Yes," began the Doctor, "pizza delivery. 10 inch... beef... gymkhana. For Rosanna Calvierri. But it's half-an-hour late, so I'll knock off a Euro. Plus I ate it." "The Signora made no such request," replied the girls. Having waved his library card at the girls, the Doctor continued, "You're all from the city, aren't you? Your parents brought you here, wanting a better life for you, wanting to make you like the Calvierri." As the girls tilted their heads curiously at him, the Doctor continued, "Like the Calvierri. Like the Calvierri. What does that mean?" while the girls smiled at him. Pondering why the city had been shut down, he considered, "It's misdirection. Smoke... and mirrors... Oh, that's clever. Who thought of that? I'd think of that. But why?"

At Guido's, after his comment about being uneasy about guns and explosives, the Doctor asked, "Can we just, you know, keep our powder dry on that one?" after which he sniggered to Amy, "'Powder'. See what I did there?" When the Doctor remarked that he hoped that the Calvierri were vampires, Rory echoed, "We hope?" "I've met vampires," explained the Doctor. "Essentially they're just humans that have been transformed. So underneath, there's still a human thought process. There's logic, ritual, stuff I can deal with."

In the bedroom, after Isabella told Amy that the sun burnt her skin, she continued,

## Connections: Threads of time

► Rosanna and the Doctor discuss both the Time War between the Time Lords and Daleks – referred to in numerous episodes such as *Dalek* [2005 – see Volume 49] and *The End of Time* [2009/10 – see Volume 62] – as well as how the Saturnyne were hiding from the cracks and the Silence, the running themes for the series established in *The Eleventh Hour* [2010 – see Volume 63].



**Left:**  
Say cheese!



# THE VAMPIRES OF VENICE

STORY 207

**Above:**  
Rosanna brings  
a touch of  
grandeur to  
Venice.

## Connections: Silence in the library

► The Doctor's library card states that his name is 'Dr J Smith' (the Doctor's usual alias from the *The Wheel in Space* [1968 - see Volume 12] onwards being Dr John Smith). The address is given as 76 Totter's Lane, Shoreditch, London, EC1 5NG (76 Totter's Lane the junkyard where the TARDIS was parked in the series' début episode

*An Unearthly Child*  
[1963 - see  
Volume 1]).



"The person I was... my life before... it's getting so small and distant... I think I had a father... I think I saw him today." "He tried to save you," explained Amy, "I've met him, Isabella. He misses you so much." "We're going to die here," replied Isabella. Meanwhile, as the Doctor, Rory and Guido

advanced along the canals in the gondola, Rory dipped his hand into the water. "I wouldn't do that if I were you," advised Guido, "You never know what's down there." Rory yanked his hand back quickly as the Doctor asked, "What do you mean?" "You hear stories," replied Guido mysteriously. Moving along the tunnel with Rory, the Doctor commented of Amy's adventures with him leading up to her kiss, "We'd been trapped. She saw people die around her." Originally when Rory and the Doctor were confronted by the Vampire Girls in the basement, the Time Lord charmingly introduced

himself with, "Ladies," and then - after they bared their fangs - said, "Rory. I am of the opinion that we should RUN."

As Isabella released Amy from the transformation room, Amy exclaimed, "She bit me! What's going to happen?! Rosanna bit me!" "It was only the beginning," assured Isabella, "They didn't put their blood into you."

When Rosanna found the Doctor waiting for her in her throne room, the Time Lord originally greeted her with, "You really want to get a padlock for that trapdoor." "You have me at a disadvantage," remarked Rosanna, to which the intruder replied, "I'm the Doctor." In the following conversation, when Rosanna explained how the Saturnyne were lost, she added, "Crushed by the Silence." After the Doctor asked her to think of the children, Rosanna continued, "I shouldn't be surprised. After all, you let your own people die..." "That's..." began the Doctor, "I did all I could." "At the time, no doubt," continued the signora, "But what of every day, hour, minute, since?" "Things happen," said the Doctor calmly. "The cards are dealt in a certain way. You can't go back and change



the rules of the game because you don't like the outcome. You mourn. You live." "A speech you have, no doubt, repeated to yourself many times," replied Rosanna.

After the Doctor's return to Guido's, the scene opened with Guido weeping in grief at the news of his daughter's death, and the Doctor comforting him in the corner of the room before he moved to the table where Amy asked, "Doctor? What are we going to do?" "I don't know," replied the Doctor as he came to examine Amy, "I can't fight her unless I know what her plan is." "I don't understand," said Rory as the Doctor gave Amy a sweet. "I was born in 1985. There's no vampires, there's no... Whatever they're doing, it must have failed!" "Okay, firstly they're not vampires," explained the Doctor, "but a race of sea-dwelling aliens. Secondly, the future doesn't exist yet. Jump in the TARDIS now, go to 2010, chances are you've got a squid as Home Secretary." Later in the scene as the Doctor pondered what Rosanna's plan could be, he ruminated, "Give everyone an umbrella? ONE BIG UMBRELLA OVER THE CITY! No, that's stupid. Forget I said that."

Standing outside the ruins of Guido's, after the Doctor realised that Rosanna was initiating the final phase, he continued, "That's why she sent the girls. She doesn't

want us – well, me – getting in the way." When telling Amy that he was not going to discuss the situation, he added, "We don't come to a compromise." Later on, as Francesco advanced and Amy and Rory tried to shield each other, the alien said, "Don't squabble. I'll get you all eventually." Following Francesco's demise, after Amy asked Rory why he made the sign of the cross, he replied, "I don't know. I panicked." "We've already established they're not vampires, they're aliens," admonished Amy.

### Connections: It's in his kiss

► The Doctor attempts to explain to Rory the circumstances under which he had been kissed by Amy in *Flesh and Stone* [see page 6].



## Confrontation

"Shouldn't you be dead?" asked Rosanna when the Doctor appeared in the doorway of her throne room before telling him, "The storm is nearly upon us." As the Doctor worked on the throne, Rosanna continued, "I'll make a deal with you. I surrender now. Kill me, torture me, it no longer matters." The Doctor looked up at her in amazement as she continued, "My ambitions were never personal. I simply wanted to secure the future of my kind, and I have. But I ask one thing: let me watch the city fall under the waves." After the Doctor pointed out that the girls had gone and he was still alive, the signora continued, "Then I... then I shall find another city and start again. Never underestimate a parent." When the Doctor spoke of the 200,000 people in the city, he continued, "Men, women and children like yours. They don't deserve this."

After Rory and Amy joined the Doctor in the throne room, the Doctor considered the tidal waves and earthquakes. "Doctor," asked Amy, "what are we going to do?"

**Left:**  
The vampires...  
of Venice.





# THE VAMPIRES OF VENICE

STORY 207

## Right:

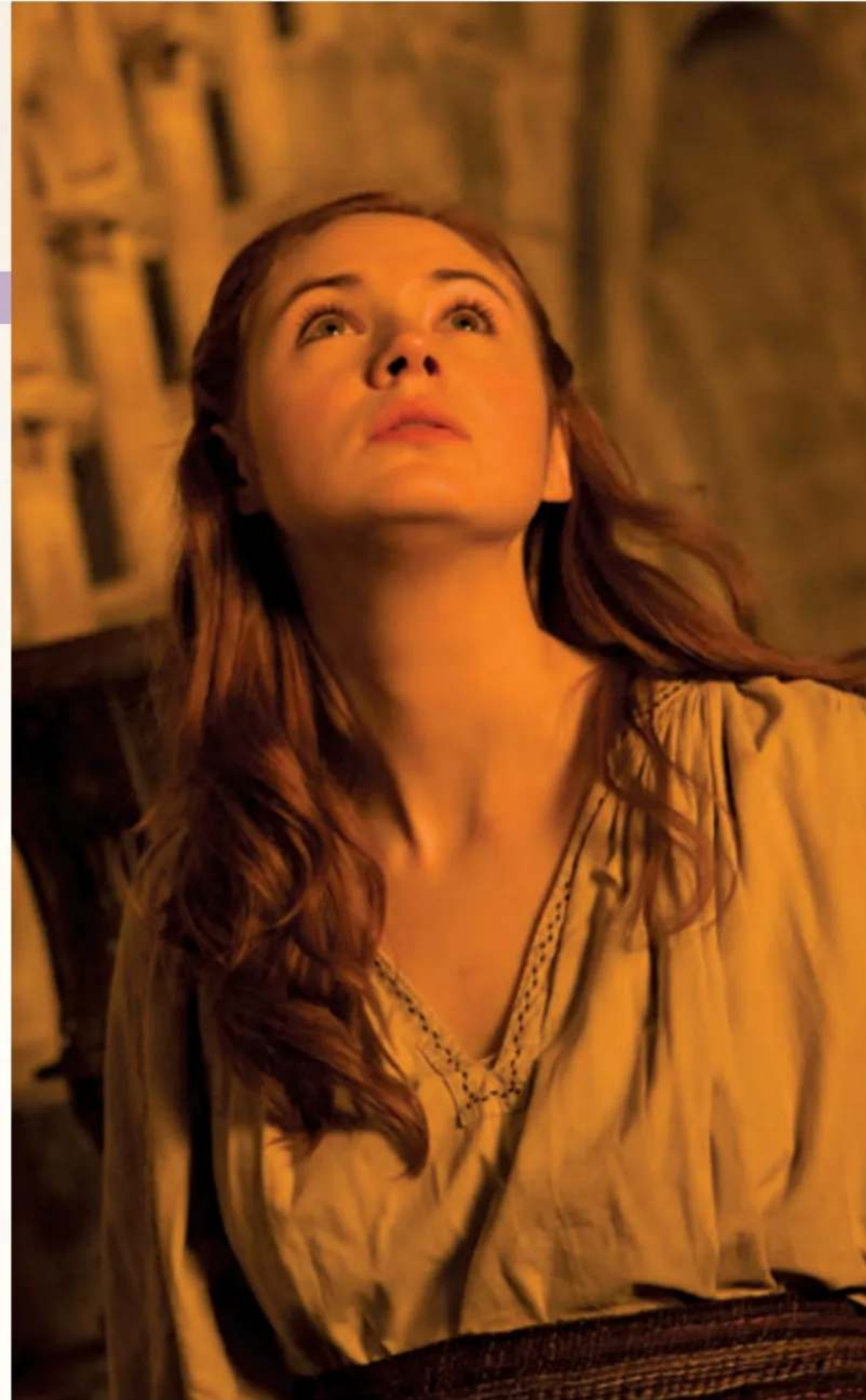
Things are looking up for Amy.

The Doctor looked at her, helpless, then looked at the cables running along the side of the wall. The noise around him faded... and all he could hear was his twin heartbeats and blood rushing through his veins in a moment of calmness as he thought hard and suddenly announced with a smile, "Gotcha!" After Amy realised that the Doctor had a plan, he replied, "A plan so clever, if it works, every man, woman, and child in Venice will want to give me a cuddle."

With disaster averted, the soaked Doctor plodded out into the square from the House of Calvierri. Amy ran up to him, but didn't give him a hug, and instead hit him on the arm. "How did you do that?" asked Rory. "The storm needed elements to feed

on, so once the system had re-routed authority to the generator, I cut off its food supply." "You turned it off, basically," said Amy. "I didn't 'turn it off'," clarified the Doctor, "I severed the route to its power." "By turning it off," repeated Amy. "Okay, two things!" began the Doctor. "Firstly, I just saved 200,000. Secondly... shut up!" "Uh, guys," interrupted Rory, "what about Rosanna?"

Another short scene was cut as the Doctor, Amy and Rory returned to the TARDIS along the canal. "So what about all the bitey fish things in the canal?" asked Amy. "We can't just leave them swimming around Venice." "Oh, we'll find them a nice suitable planet, drop 'em off there," explained the Doctor. "How do we do that?" enquired Rory. "Remember



when you were a kid and you'd won a goldfish at a funfair and they'd given you a little plastic bag to carry it home," began the Doctor. "Yeah?" recalled Rory. "Nothing like that," concluded the Doctor. "NOW THEN. What about you two?" Originally as he continued to comment on Leadworth Registry Office, he added, "Assuming that's how you get married in Leadworth. Maybe you just put a tourist in a Wicker Man."

On the finished episode, the date and place of the narrative were established by an opening caption reading 'Venice 1580'; the producer and director credits were superimposed over the opening scene in the TARDIS, and the footage of storm clouds of the city was purchased from iStock. The music at Rory's stag party was *The Stripper*, a piece composed by David Rose in 1958 which became famous after the 1962 movie *Gypsy*.

The score for the story was a series of 28 cues running to 24 minutes and recorded by an orchestra of 17 musicians. It was conducted by Ben Foster between 2pm and 6pm on Thursday 1 April in Studio 1 at Air Studios, London. ■

## Connections: Meanwhile in the TARDIS

► The second of three bonus scenes referred to as *Meanwhile in the TARDIS* fitted in before this episode. After Amy's sudden advances on the Doctor at the conclusion of *The Time of Angels/Flesh and Stone* [see page 6], this examined his previous relationships with other travelling companions, reiterating his reasons for suddenly gatecrashing Rory's stag night at the start of *The Vampires of Venice*. Written by Steven Moffat and directed by Euros Lyn, it was recorded

on the TARDIS set on Monday 4 January 2010.





# Publicity

- ▶ The sequence of the Doctor encountering the Vampire Girls in the basement was shown during Matt Smith's interview on *Friday Night with Jonathan Ross* on Friday 26 March. This clip was dubbed with placeholder music and referred to as coming from the episode *Vampires in Venice*.
- ▶ *Doctor Chew* declared *The Sun* newspaper on the May Day Bank Holiday – Monday 3 May – as it ran a short promotional item on the forthcoming vampire episode.
- ▶ In the run-up to transmission of *The Vampires of Venice*, BBC Radio Cymru broadcast a special 55-minute documentary called *Doctor Who – A Celebration*, at 1.03pm on the Bank Holiday. Introduced by Richard Elvin, this Parog Production traced the

history of the show by drawing upon various archival interviews, as well as featuring new comments from figures such as former script editor Terrance Dicks and some locals who had been involved in production of *The Green Death* in 1973 [see Volume 20]. That evening, Karen Gillan's appearance on BBC One's *The Graham Norton Show* – recorded the previous week – was broadcast.

- ▶ *Is Doctor Who getting too scary for kids?* *Children back behind the sofa as vampires strike* commented Lizzie Smith of the *Daily Mail* on Tuesday 4 May. She was quoting Steven Moffat's "We're now going for proper scares in 4 and 5, so some good spine-chilling stuff on its way. If you took a vote amongst the playgrounds of Britain they'd all be saying 'make it scary, you're meant

**Below:**

Never come between a father and his daughter.





to be behind that sofa!” This was contrasted with concerns expressed online by parents, and recalling the press reaction to the appearance of animated corpses in *The Unquiet Dead* [2005 – see Volume 48] in April 2005. However, the BBC confirmed that the content was “carefully considered” for its pre-watershed 6pm audience.

► In the *Radio Times*, *The Vampires of Venice* was selected as both Pick of the Day and Drama of the Week by Patrick Mulkern in his promotional piece, illustrated by a shot of the quintet of young vampire girls. ‘Though the horror is tame... this is a ravishing production,’ promised the piece. A photo of Rosanna and Francesco accompanied the programme billing. Tuesday 4 May also saw BBC One’s *Blue Peter* screening the visit of TARDIS console design winners Joshua, Lauren and Susannah to the real TARDIS set at Upper Boat to meet Matt Smith.

► *Introducing The Vampires of Venice* was made available on BBC website on

Wednesday 5 May. Arthur Darvill’s commentary around the preview clips was recorded as part of an interview session in Soho on Friday 23 April; “My favourite episode... One of my favourite episodes,” he commented. Three extracts – the TARDIS’ arrival in Venice, the attack on the flower seller and the Doctor encountering the Vampiric Girls – were also made available.

► The *Daily Telegraph* focused on the location work for the episode with *Why Doctor Who is vamping it up in Croatia* by Neil Midgley, based on his trip with the BBC crew. “There are very few times in life you’re going to be running past a blue telephone box in medieval costume with large fangs, surrounded by young girls,” noted Helen McCrory with relish. “You can’t really give the licence-fee payer any more than 18 scantily clad vestal virgins with Barbarella-hair and fangs, can you?” The following day, *Broadcast* ran a piece about the edition of *Doctor Who Confidential* and its special recording in Venice.

► On the day of transmission of *The Vampires of Venice*, the *Daily Express Saturday Magazine* featured Karen Gillan on its cover along with an article about her being the ‘sexiest companion ever’ on the series.

► *Doctor Who Magazine* Issue 421 (cover dated 26 May 2010) previewed *The Vampires of Venice*, with the story featured on the cover under the headline “Bite Me!”

**Below:**  
Francesco  
grabs a quick  
bite on the  
way home.





# Broadcast

► The episode was screened simultaneously on BBC One and BBC HD at 6pm, a far earlier slot than usual – the earliest since *Doctor Who* had returned in 2005. It was the second most watched programme of the day, grabbing a 35 per cent audience share and far more viewers than *Funniest Ever You've Been Framed* on ITV1.

► The corresponding edition of *Doctor Who Confidential – Death in Venice*, named after the 1912 novella and its 1971 cinema adaptation – was screened on BBC Three when the

channel began broadcasting at 7pm, and then on BBC HD at 8.10pm. Also to tie in with the episode, BBC Four began a repeat of the 2004 BBC Two series *Francesco's Venice* hosted by Count Francesco da Mosto. Matt Smith and Arthur Darvill were soon online at the BBC website answering Big Questions about dates and squeamishness.

► Sunday 9 May saw the *Sunday Mirror* engaging in a promotion with an album for the new range of *Doctor Who* stickers launched by Topps.

**Above:**  
A stairway  
to terror.





Right:  
Hidden beauty.

- ▶ Despite the high appreciation score for the episode, Jon Wise’s review in *The People* was entitled *Matt Smith’s Doctor Who lacks bite in vampire episode*. The reviewer feared that the emphasis in the ‘lavish production’ was on Amy rather than the Doctor, while noting that Smith ‘has the quirkiness and oddness that a Doctor should possess.’ *The Vampires of Venice* was repeated that night at 8pm on BBC Three, followed by a 15-minute edit of *Death in Venice*.
- ▶ On Monday 10 May, Tom Sutcliffe of *The Independent* reviewed *The Vampires of Venice* which he described

as a ‘Hammer Horror wet dream’. However, he found that some of the story’s premises were inconsistent. The episode was then screened again by BBC HD at 11.20pm that night, and by BBC Three at 9pm on Friday 14, once again followed by the tie-in *Doctor Who Confidential Cut Down*.

- ▶ Of the romantic overseas escapade of *The Vampires of Venice*, one memory lodged in the mind of Steven Moffat as he explained to *The Times*: “The funniest thing ever in *Doctor Who* is Matt Smith trying to contain his enthusiasm in the face of all those Vampire Girls.”

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Vampires of Venice	Saturday 8 May 2010	6pm-6.45pm	BBC One/BBC HD	48'11"	7.68M (12th)	86



# Merchandise

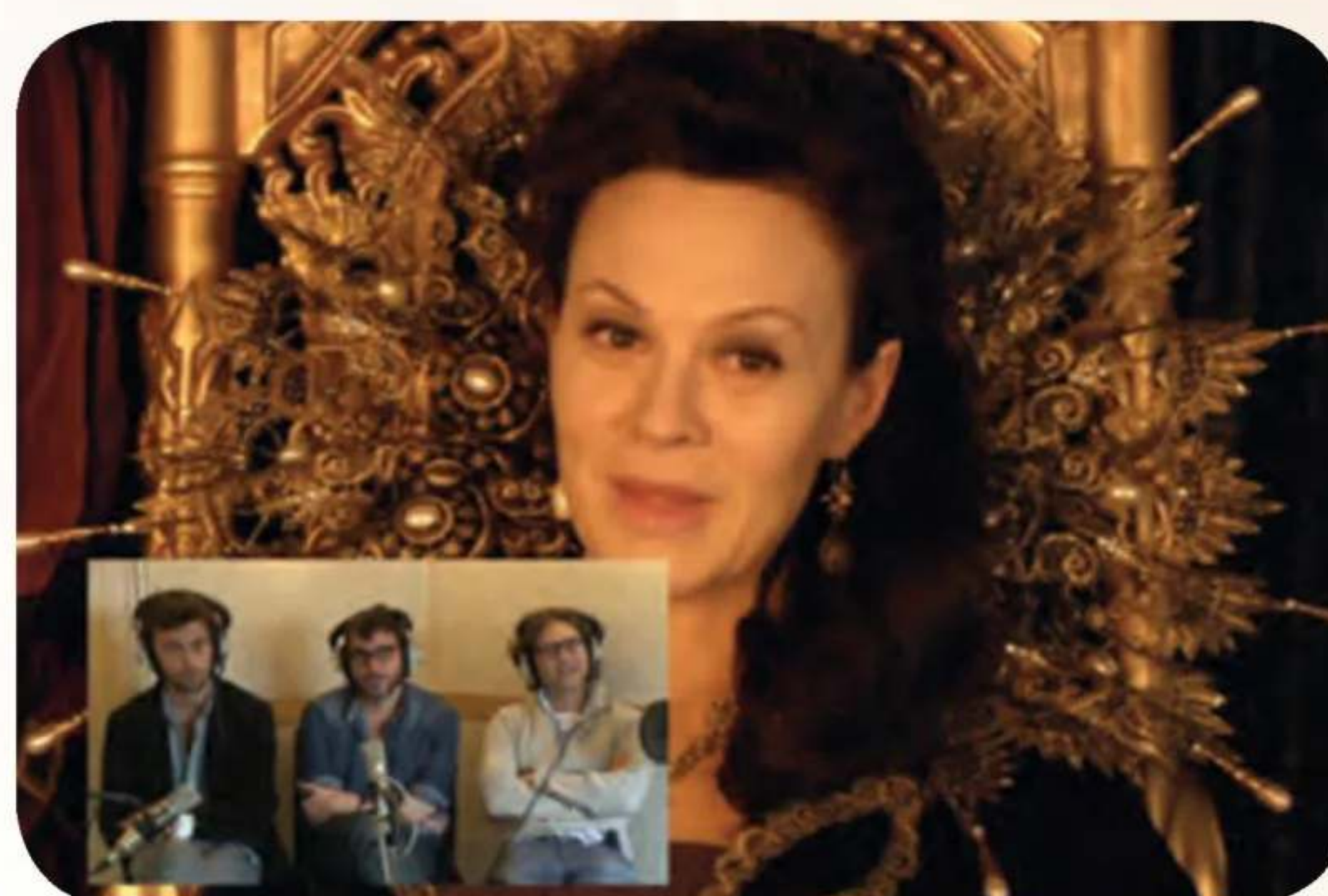
**T**he *Series 5 Volume 2* BBC DVD/Blu-ray of *Doctor Who* included the episode *The Vampires of Venice*. It was released in July 2010. Then in November 2010, the episode – with a commentary from Toby Whithouse, Alex Price and Jonny Campbell plus its trailer and short version of *Doctor Who Confidential* – was included on *The Complete Fifth Series* box set; this was reissued in August 2014. *The Vampires of Venice* was released as part of issue 76 of the *Doctor Who DVD Files*, published by GE Fabbri in November 2011.

Five music tracks from the story were included on Silva Screen's *Doctor Who Series 5 Original Television Soundtrack* in November 2010.

A 5" action figure of Francesco the Vampire was available from Character Options in November 2010. ■



**Left:** DVD extras, including the in-vision commentary.



**Far left:** Character Options' Francesco action figure.





# Cast and credits

CAST

**Matt Smith** ..... The Doctor  
**Karen Gillan** ..... Amy Pond  
with  
**Arthur Darvill** ..... Rory  
**Helen McCrory** ..... Rosanna  
**Lucian Msamati** ..... Guido  
**Alisha Bailey** ..... Isabella  
**Alex Price** ..... Francesco  
**Gabriella Wilde, Hannah Steele, Elizabeth Croft, Sonila Vieshta, Gabriela Montaraz** ..... Vampire Girls  
**Michael Percival** ..... Inspector  
**Simon Gregor** ..... Steward

UNCREDITED

**Helen Chilcott** ..... Matron  
**Dave Bishop, Denzie Phipps** ..... Guards D  
**Kwesi Gepi Attee, Adrian Byrne, Alphaeus Daniel, Matthew Doman, Chester Durrant, Jack Hallett, Andy Jones, Jamie Jones, Ben McClean, Said Mohamed, Kodjo Tsakpo, Joe White** ..... Stag Party

**Below:**  
On location  
in Croatia.



**Stephen Blything, John Davies, Mike Britton Jones, Joe Malik, Chris Marsh, Richard Randall, Keith Rose** ..... Pub Locals  
**Unknown** ..... Pub Landlord  
**Penny Smith** ..... Pub Landlady  
**Ivana Radic, Katja Spkia, Drina Uljevic, Jelena Hrabar, Tatjana Ciciliani, Kristina Peric, Suzanna Jurkovic, Ivana Gulislja, Snezana Spika, Dijana Matjas, Nina Misic, Rozana Cvorovic, Grozdana Vukelic, Marija Maravic, Kristina Mlacic** ..... Venetians (Female)  
**Vinko Mihanovic, Viaho Primorac, Alen Celic, Ivan Cujic, Nato Pivalica, Marko Sibila, Velijko Radic, Ivan Milanovic, Marko Smernic, Boshko Basic, Jozo Ivica, Josko Peric, Andjelko Pazanin, Mate Strize, Miroslav Maros, Marko Tokic, Petar Rozic, Ivan Buzolic** ..... Venetians (Male)  
**Ignacie Ciciliani** ..... Venetian Boy  
**Karmela Ciciliani** ..... Child  
**Robert Juranic, Jozo Ivica** ..... Guards B  
**Mario Rilje, Dusko Turkovic, Nela Piscuti, Stefan Kapa, Tomislav Stricevic, Radmila Harrow, Tatjana Ciciliani, Marijana Plavcic, Katja Radic, 8 Unknown** ..... Venetians  
**Nada Kovacevic** ..... Matron  
**Tanja Tafra, Mirela Muzinic, Mariza Pavic, Marizla Aralica, Marina Jerkovic, Deni Zizic, Maja Bedalov, Rafaela** ..... Vampire Girls  
**Ivan Cujic, Denis Lazendic** ..... Guards C  
**Tatiana Ciciliani** ..... Venetian  
**Gabriejela Palinic** ..... Flower Seller (Bianca)  
**Samantha Bennett** ..... Vampire Girl  
**Claire Darcy Bowen, Jade Harris Cupit, Melissa Moore, Rachel Bond** ..... Vampire Girls  
**Gemma Bigsby, Jo Johnson** ..... Vampire Girls  
**Gordon Seed** ..... Stunt Double for Rory  
**Jelena Jaksic, Frane Nadilo, Tatiana Plavcic** ..... Venetians  
**Goran Daldon** ..... Climbing Double for the Doctor



**Gordon Seed** ..... Stunt Double for the Doctor  
**Claire Hilder, Daryl Adcock, Hayley Joanne Bacon, Paul Sparrowham, Jonathan Clarkson, Ava Barton, Stephen Bracken-Keogh, Paula Keogh, Hannah Welch, Neil Gray** ..... Crowd ADR  
**Luke Scott, Richard Carless, Aled Evans, Doreen Connor, Ellen Morris, Leah Dermondy, Richard Tunesi, Bob Casey** ..... Unknown

## CREDITS

Written by Toby Whithouse  
 Produced by Patrick Schweitzer  
 Directed by Jonny Campbell  
 1st Asst Director: John Bennett  
 2nd Asst Director: James Dehaviland  
 [uncredited: Heddi-Joy Taylor-Welch, Daniel Krizanovic]  
 3rd Asst Director: Heddi-Joy Taylor-Welch  
 [uncredited: David Chaltrey]  
 Runners: Nicola Eynon Price, Laura Jenkins  
 [uncredited: Sian Lewis, Jenny Morgan, Nikola Burada, Marko Drazenovic]  
 Location Manager: Gareth Skelding  
 Unit Manager: Rhys Griffiths  
 Production Manager: Holly Pullinger  
 [uncredited: Natasa Petrovic]  
 Production Co-ordinator: Jess van Niekerk  
 [uncredited: Maja Miljkovic]  
 Production Management Asst: Claire Thomas  
 Production Runner: Sian Warrilow  
 [uncredited: Denise Uljevic]  
 Asst Production Accountant: Carole Wakefield  
 Script Editor: Brian Minchin  
 Continuity: Non Eleri Hughes  
 Camera Operator: Ian Adrian  
 B Camera Operator: Matthew Poynter  
 Focus Puller: Steve Rees  
 [uncredited: Mani Paliwala Blaxter]  
 Grip: John Robinson [uncredited: Clive Baldwin]  
 Camera Assistants: Tom Hartley, Jon Vidgen  
 Boom Operator: Dafydd Parry  
 [uncredited: Ramon Pyndiah]  
 Sound Maintenance Engineer: Jeff Welch



Gaffer: Mark Hutchings  
 Best Boy: Pete Chester  
 Electricians: Ben Griffiths, Steve Slocombe, Bob Milton, Alan Tippetts  
 [uncredited: Clive Johnson, Steve Guy]  
 Stunt Co-ordinator: Crispin Layfield  
 Stunt Performer: Gordon Seed  
 Supervising Art Director: Stephen Nicholas  
 Associate Designer: James North  
 Art Dept Co-ordinator: Amy Oakes  
 Production Buyer: Ben Morris  
 Set Decorator: Keith Dunne  
 Props Buyer: Catherine Samuel  
 Standby Art Director: Tristan Peatfield  
 [uncredited: Ivo Husnjak]

**Above:**  
 Helen McCrory  
 prepares for  
 recording.






**Above:**  
Never trust a  
man with a  
hat like that.

Set Designer: Ben Austin  
Storyboard Artist: James Iles  
Concept Artists: Richard Shaun Williams,  
Peter McKinstry  
Graphic Artist: Jackson Pope  
Standby Props: Phill Shellard, Tom Evans  
Standby Carpenter: Will Pope  
[uncredited: Zvonko Vrbancic, Ratko Bilus]  
Standby Rigger: Keith Freeman  
[uncredited: Dave Mountstevens]  
Standby Painter: Ellen Woods  
[uncredited: Josip Bauk, Josip Rodbinic]  
Props Master: Paul Aitken  
[uncredited: Nenad Drljaca, Danijel Markus,  
Vid Simunjak]  
Props Chargehand: Matt Wild  
Dressing Props: Martin Broadbent, Rhys Jones  
Props Makers: Penny Holdwarth, Nicholas Robatto  
Practical Electrician: Albert James  
Construction Manager: Matthew Hywel-Davies  
[uncredited: Sasa Spoljaric]  
Construction Chargehand: Scott Fisher  
Workshop Manager: Mark Hill  
Scenic Artists: John Pinkerton, John Whalley

Graphics: BBC Wales Graphics  
Title Sequence: Framestore  
Costume Supervisor: Bobbie Peach  
Crowd Supervisor: Lindsay Bonacorssi  
Costume Assistants: Sara Morgan, Maria Franchi  
[uncredited: Maxine Brown, Martina Karla Franic,  
Ana Kalafatic Kovacevic, Charlotte Mitchell]  
Make-Up Supervisor: Pam Mullins  
Make-Up Artists: Abi Brotherton, Morag Smith  
[uncredited: Ros Wilkins, Cathy Davies,  
Snjezana Gorup, Stefanija Roso, Alison Singh]  
Casting Associates: Andy Brierley, Alice Purser  
Assistant Editor: Becky Trotman  
VFX Editor: Cat Gregory  
Post Prod. Supervisors: Chris Blatchford,  
Ceres Doyle  
Post Prod. Co-ordinator: Marie Brown  
Dubbing Mixer: Tim Ricketts  
Supervising Sound Editor: Paul McFadden  
Sound Effects Editor: Paul Jefferies  
Foley Editor: Helen Dickson  
Colourist: Mick Vincent  
On-line Conform: Matthew Clarke, Mark Bright  
With thanks to the BBC National Orchestra of Wales  
Original Theme Music: Rob Grainer  
Casting Director: Andy Pryor CDG  
Production Executive: Julie Scott  
Production Accountant: Ceri Tothill  
Sound Recordist: Bryn Thomas  
[uncredited: Jeff Matthews]  
Costume Designer: Ray Holman  
Make-Up Designer: Barbara Southcott  
Visual Effects: The Mill  
[uncredited: Drago Poldrugac, Marko Poldrugac]  
Special Effects: Real SFX  
Music: Murray Gold  
Editor: Jamie Pearson  
Production Designer: Edward Thomas  
Directory of Photography: Tony Slater Ling  
Line Producer: Patrick Schweitzer  
Executive Producers: Steven Moffat,  
Piers Wenger, Beth Willis  
BBC cymru wales  
bbc.co.uk/doctorwho  
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'THE SMALL MEDIEVAL TOWN  
OF TROGIR WAS  
FELT TO BE THE IDEAL VENUE.'



# Profile

## ARTHUR DARVILL

Rory Williams

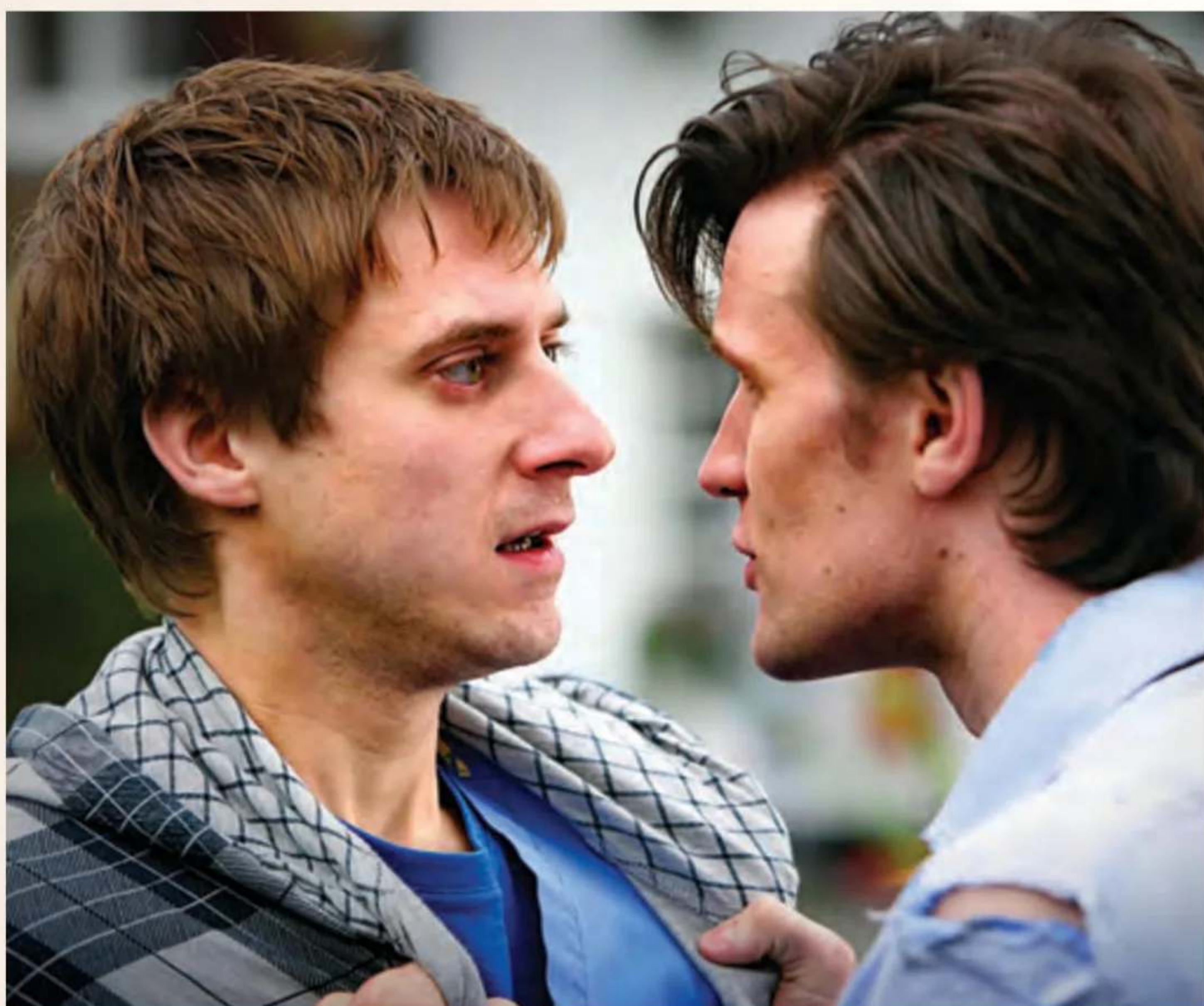
**T**homas Arthur Darvill was born on 17 June 1982 in Birmingham, into a performing family. His father Nigel Darvill has played keyboards, particularly the Hammond organ, with acts including Duane Eddy, Edwin Starr, UB40, Steel Pulse and Fine Young Cannibals.

His actress mother Ellie Darvill (née Elaine Ball) spent many years with John Blundall's Cannon Hill Puppet Theatre company, based at the Midlands Arts Centre, which also toured worldwide.

Darvill's parents married in autumn 1981 and he arrived the following summer. He was only three years old when he became involved helping set up his mum's puppet shows.

### Below:

Arthur and Matt Smith in *The Eleventh Hour*; they previously worked together on stage in *Swimming with Sharks* in 2007.



When sister Lily was born in December 1988, mum Ellie ceased touring and became the puppeteer and voice for the Why Bird, feathered presenter of BBC preschool programmes *Playbus* and *Playdays* from 1989-97.

Darvill spent his early childhood in Newport Road, Balsall Heath before relocating to Bournville Lane in the village of Bournville, the 'model' living space created by the owners of the local Cadbury's chocolate factory.

His dad bought him a guitar when he was very young and Darvill became a keen musician. Obsessed with The Beatles, he learned to play guitar, piano and percussion.

As with so many families in the performing arts, incomes could be unpredictable. There was not much money around when he was very young but by the early 1990s he was boarding at Bromsgrove public school, Worcestershire in the week, going home at weekends. Encouraged by English teacher Pauline Kenward, he took leads in *Grease*, *West Side Story* and was Master Ford in *The Merry Wives of Windsor*.

Darvill had previously joined the Stage2 Youth Theatre Company, based in Edgbaston, aged 10, where he took the title role in *Oliver!* (1992), appeared in *No Walls, Just Doors* (1997), and played Berenger in *Rhinoceros* (1998) and Salieri in *Amadeus* (1999).

There was a sudden change of career direction when in 2000, at just 17, Darvill became a CITV continuity announcer, fronting ITV children's programmes. Billed as Tom Darvill, the spiky-haired, bespectacled and rather nerdy teenager put on a permanently enthusiastic show, accompanied by co-hosts including Fearne Cotton. His status as a CITV face also led to a guest cameo in CITV's *Sooty* (2001).

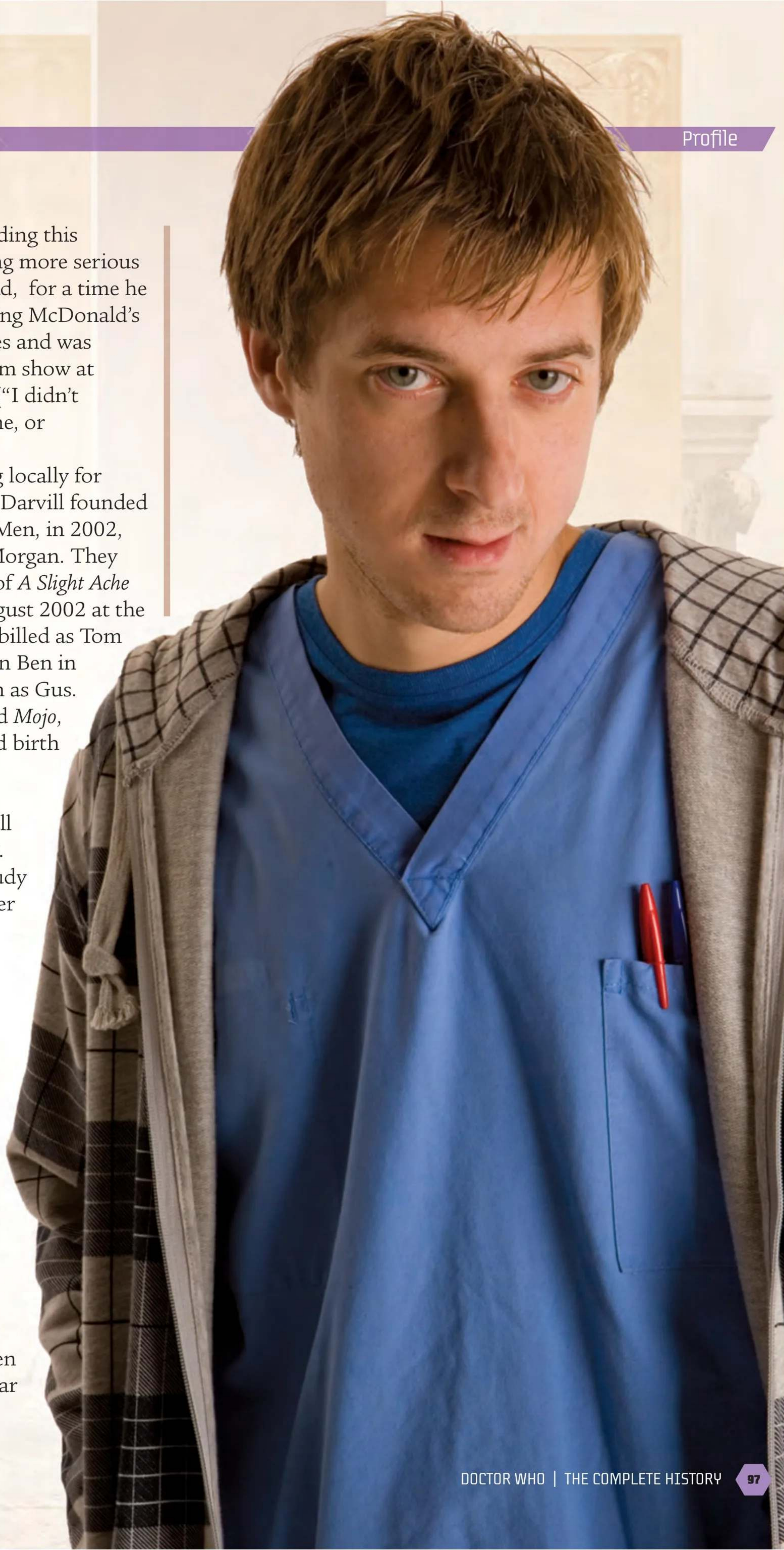


Darvill quit in 2001, deciding this wasn't really his path, having more serious theatrical ambitions. Instead, for a time he travelled the country teaching McDonald's staff how to run kids' parties and was an elf at the Santa's Kingdom show at Birmingham NEC in 2002 ("I didn't enjoy the hours, the costume, or the humiliation").

Feeling there was nothing locally for theatre performers his age, Darvill founded his own company, Fuego's Men, in 2002, with actor friend Richard Morgan. They staged a Pinter double bill of *A Slight Ache* and *The Dumb Waiter* in August 2002 at the Midlands Arts Centre. Still billed as Tom Darvill, he starred as hitman Ben in the latter play, with Morgan as Gus. In 2003 the company staged *Mojo*, a story of the Soho clubland birth of rock and roll.

By September 2003, the company's members were all accepted for drama schools. Francis Doody stayed to study in Birmingham but the other three headed to London. Richard Morgan went to LAMDA, Jessica Parfitt to the Guildhall and Darvill himself to RADA, and the three stayed in digs together. *The Birmingham Evening Mail* covered Darvill's success with the deathly headline: 'Tom's RADA a lucky Darvill!'

Graduating in 2006, Darvill found challenging theatre work. He appeared as Harrison in *Terra Haute* (2006, Assembly Rooms, Edinburgh Festival) and then in its transfer to the Trafalgar Studios, London in 2007.







**Above:**  
Arthur as Tip  
in *Little Dorrit*  
in 2008.

A prison drama examining the Oklahoma bombings, it won Darvill a Best Newcomer nomination in the *Evening Standard* Theatre Awards.

Next he was Rex in *Swimming with Sharks* (2007, Vaudeville Theatre), opposite Christian Slater, with Matt Smith also in the cast. Soon after, he played Rob in *Stacy* (2007, Finborough Theatre, East London).

Darvill also found a sideline composing music for shows. These have included *Stoopid F\*\*\*en Animals* (2007, Traverse, Edinburgh Festival), *Artefacts* (2007), *The Frontline* (2008, The Globe), the nabokov group's production of *Public Displays of Affection* (2008, Latitude Festival), *Been So Long* (2009, Edinburgh Festival) nominated for Best New Musical at the Evening Standard Awards, *Jack and the Beanstalk* (2009/10, Lyric Hammersmith), *Utopia* (2012, Soho Theatre), *I Heart Peterborough* (2012, Edinburgh and Soho Theatre) and *The Lightning Child* (2013, Globe).

In and around 2009 Darvill played in indie band Edmund, who produced their own CD. He also played guitar on some live solo gigs by Fyfe Dangerfield of Guillemots fame, an old school pal.

TV was of lesser interest to Darvill but he had small roles in BBC courtroom drama *The Verdict* (2007) and as a policeman in ITV's *He Kills Coppers* (2008). A small screen breakthrough came as Tip Dorrit in a BBC adaptation of *Little Dorrit* (2008).

Early movie work included a bit part in Russell Crowe's version of *Robin Hood* (2010), as Cameron in *Pelican Blood* (2010) and as Mickey Gallagher, Hammond organ player in late 70s pub rock band The Blockheads, in Ian Dury biopic *Sex & Drugs & Rock & Roll* (2010).

He came to audition for the role of Rory already knowing that his old chum from *Swimming with Sharks*, Matt Smith, was the new Doctor. Darvill was at the time appearing in *Been So Long* in Edinburgh during August 2009, so executive producer Piers Wenger and director Adam Smith travelled to see him audition.

He performed scenes from *The Eleventh Hour* [2010 – see Volume 63] and *The Vampires of Venice*. Asked back for a second audition, he now played alongside Matt Smith. Darvill's comedy skills in particular impressed Steven Moffat.

Told he had the job, Darvill began filming just 10 days later on *The Eleventh Hour*, the opening of the 2010 series and a whole new era for *Doctor Who*.

After *The Vampires of Venice* and Amy's Choice [see page 100] Rory was apparently killed off in *The Hungry Earth/Cold Blood* [2010 – see Volume 65] before returning in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. Rory's constant deaths became a running joke.

Initially only signed up for these 2010 series episodes, Darvill was duly contracted for the 2011 series and Rory became a slightly reluctant travelling companion.

Darvill explained the new TARDIS trio's dynamic to Jason Arnopp: "[Amy and the Doctor's] relationship... is about having a



sense of adventure. Rory has that sense of adventure too – he just has to get over the hurdle of his fear. He gets really scared and then has to do it anyway. I think half of that is for himself, and the other half is for Amy. If he just sits crying in a corner, she's not gonna like him any more!"

Additional performances came in one of the 2011 series DVD minisodes *Night and the Doctor* and five minisodes entitled *Pond Life* for the BBC's Red Button service in August 2012. He also voiced Rory in *The Gunpowder Plot*, the last in *The Adventure Games* online game series in 2011.

Darvill mutually agreed with both Karen Gillan and Steven Moffat that Amy and Rory would leave together, their on-screen farewell coming in *The Angels Take Manhattan* [2012 – see Volume 72], although Darvill's final work was on *The Power of Three* [2012 – see Volume 71].

Darvill left primarily to work more in theatre and indeed while he was still with *Doctor Who*, Darvill appeared in the nabokov group's staging of *It's About Time* at Latitude Festival in July 2010, then played Mephistopheles in *Doctor Faustus* at the Globe Theatre in autumn 2011, also simulcast in cinemas.

Returning to the stage in earnest, he made a one-off appearance in *White Rabbit, Red Rabbit* on 1 July 2012, at The Gate, Notting Hill then starring in military hospital drama *Our Boys* during October–December 2012 at the Duchess Theatre. He made his Broadway début as Guy in musical *Once* at the Bernard B Jacobs Theatre, for eight months from April 2013, before reprising the role at London's Phoenix Theatre in March–May 2014. He was also Long John Silver in *Treasure Island* at the National Theatre (2014/15), which was also shown in cinemas.

Darvill took the lead in Radio 4's adaptation of *Gulliver's Travels* (2012) and

appeared in audios for Big Finish including *Dark Shadows: Speak No Evil* (2012) and taking the title role in *Frankenstein* (2014). Recent short films have included *Crazy for You* (2013) and *Captcha* (2014).

He took guest roles in BBC period dramas *The White Queen* (2013) and *The Paradise* (2013) and was showbiz agent Jonesy in Lenny Henry's *Danny and the Human Zoo* (2015).

One of his his most prominent TV roles has been playing Reverend Paul Coates in Chris Chibnall's hit murder drama *Broadchurch* (2013–), appearing alongside former Doctor David Tennant as DI Alec Hardy. Chibnall approached Darvill on the set of *Doctor Who* to ask if he would be interested in a part Chibnall had written for him. He filmed the first series while appearing in the evenings in *Our Boys*. Filming on a third series began in May 2016.

Darvill broke into the American TV market as the slightly Doctor-ish Time Master Rip Hunter in DC's *Legends of Tomorrow*, a spin-off from both *The Flash* and *Arrow*, airing on The CW network from January 2016. ■

#### Below:

Arthur with Karen Gillan in *The Vampires of Venice*.







# AMY'S CHOICE

➤ STORY 208

In Upper Leadworth, 2015, Amy and Rory are living happily together. Or are they still travelling in the TARDIS with the Doctor? One world is real and one is a dream – but which is which? Amy must decide.









AMY'S CHOICE

'THE DREAM LORD IS  
THE PERSONIFICATION OF  
OUR HERO'S SELF-LOATHING.'



# Introduction

**G**iven that the Doctor is such an intergalactic do-gooder, several writers have wondered if he has a darker side. This was initially manifested in dodgy doppelgängers such as the Abbot in *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7] and Salamander in *The Enemy of the World* [1967/8 – see Volume 11]. In *The Face of Evil* [1977 – see Volume 26] another of the Doctor's lookalikes causes havoc when a computer takes an imperfect copy of his personality [.

But while it might be fun to see the actor who plays the Doctor being villainous, in all of the above cases it's not actually our hero who is displaying an evil streak.

The early stages of *The Invasion of Time* [1978 – see Volume 28] cast him in this



light, as he appears to mastermind the invasion of his home planet Gallifrey. In Parts Five to Eight of *The Trial of a Time Lord* [1986 – see Volume 42] the Doctor also appears to lose his principles – allying himself with his old enemy Sil, and abandoning his companion Peri. In Part Thirteen of that story, we discover that the prosecutor at his trial is the ultimate evil version of the Doctor. The Valeyard is a distillation of the darker side of the Doctor's personality that will emerge “somewhere between his twelfth and final incarnation”.

Retroactively, we've learnt that between the Eighth and Ninth Doctors there was another Doctor – one who had been disowned by his other selves because he became a blood-soaked warrior. From time to time, both Ninth and Tenth Doctors would wrestle with their conscience in the aftermath of their experiences as ‘the War Doctor’.

All of these stories flirt with the idea that the Doctor might be willing to act without conscience – although, almost always, it's a ruse or the result of some impossible decision forced upon him. The Dream Lord, in *Amy's Choice*, is a different proposition. While the Dream Lord is, yet again, a malevolent rendering of the Doctor, this time he's the personification of our hero's self-loathing. The Doctor tells the Dream Lord: “There's only one person in the universe who hates me as much as you do.” This may be hard to believe – he has a lot of enemies – but it does demonstrate that however noble his intentions are, they often require the Doctor to be the bad guy. ■

## Left:

The War Doctor was disowned by his other selves for being a blood-soaked warrior.



## STORY

**A**my is enjoying domestic bliss. She lives with Rory and his ponytail in a cottage in Upper Leadworth and is heavily pregnant. The tranquillity is disturbed by the sound of the TARDIS arriving. It's the Doctor, coming to visit after five years. [1] They walk into the village, sit on a bench, and fall asleep –

– and wake up in the TARDIS. They all had the same dream, that Rory and Amy lived in a village and that Amy was pregnant. The Doctor assures them that they are back in reality –

– and then they wake up back in the village, having all dreamt they were back in the TARDIS. The Doctor realises they have to decide what is real and what is a dream.

Back in the TARDIS, Rory and Amy wonder if they were dreaming of their future. [2]

Back in Leadworth, the Doctor is suspicious that so many people there live into their 90s, and investigates the nursing home. [3]

Back in the TARDIS, the Doctor, Rory and Amy are visited by a man in a bow tie called the Dream Lord. He challenges them to work out which world is real. [4]

Back in Leadworth, the Dream Lord is still with them. He explains that in both worlds, they are facing a deadly danger. If they die in the dream, they will wake up in reality. But if they die in reality, they die.

Back in the TARDIS, the Doctor activates the scanner, revealing that they are drifting powerlessly towards a “cold star”. [5]

Back in Leadworth, the Doctor notices that a party of schoolchildren has been turned to dust. The Dream Lord appears and the Doctor tells him he knows who he really is.

The Dream Lord vanishes, leaving them to face a group of elderly people







who are being used as hosts by alien parasites called Eknodines. [6]

Rory and Amy race home and are attacked by Mrs Hamill, another Eknodine host. Rory is forced to hit her with a plank and they barricade themselves indoors. [7]

The Doctor, meanwhile, is in the butcher's, struggling to stay awake. As the old people burst in, he locks himself in a storeroom and falls asleep –

– waking up in the TARDIS, where it is growing colder. The Dream Lord decides to split them up so he can talk to Amy alone. The Doctor and Rory fall asleep –

Rory wakes up at home with a sleeping Amy, while the Doctor wakes up in the butcher's. He escapes in a camper van, saving some villagers. [8]

In the TARDIS, the Dream Lord asks Amy if she thinks she is the only girl the Doctor trusts, and if so, why hasn't he told her his name? Would she really give him up for a country doctor with a ponytail? That's Amy's choice. [9]

The Doctor drops off the villagers and drives to the Ponds' cottage. He climbs in through a window as Amy goes into labour, then Mrs Poggit appears at the window. She breathes green gas at Rory and he melts into dust. [10] This convinces Amy that this world is the dream, or if it is reality, she doesn't want to live without Rory.

Once she is back in the camper van with the Doctor, she drives it straight at her cottage –

– waking up in the TARDIS. [11] The Dream Lord congratulates her on making the correct choice, restores the power and disappears. But then the Doctor decides to blow up the TARDIS because this world is a dream too. The TARDIS explodes –

– and they wake up in the real TARDIS. The Doctor explains their dream state was induced by a speck of psychic pollen and that *he* was the Dream Lord; he was created out of everything dark in his mind. [12]



# Pre-production

**A** “terrible insight into the mind of Simon Nye,” commented Steven Moffat of *Amy’s Choice* on *Doctor Who Confidential*. “I asked him to come up with a *Doctor Who* monster and he thought, ‘Old people!’ Well done Simon, you strange man. I think it’s a brilliant idea.”

**Below:**  
The Dream  
Lord –  
imaginary  
friend or foe?

A new name on the writing credits of *Doctor Who*, Simon Nye had a substantial television career behind him. He had come to prominence with the

laddish sitcom *Men Behaving Badly* which had been developed from a novel he had written and had aired from 1991, winning numerous awards. One of the key people involved in the series’ success was Beryl Vertue, the mother-in-law of Steven Moffat who was also carving out a comedy writing career during the 1990s. As such, Moffat and Nye soon got to know each other as writers in the same field. Nye’s career then continued with series such as the comedy drama *Frank* and the sitcom *Stubbs Promotes*, the sitcom





*Is It Legal?* and a new adaptation of *The Railway Children*.

When Moffat was announced as the new showrunner on *Doctor Who* in spring 2008, Nye expressed an interest in writing for the series. “He asked me to write an episode after I mentioned that my four kids all love the show. In fact, it’s the only programme they all watch together happily,” Simon explained to *Doctor Who Magazine*. “I love *Doctor Who*. I watched the very first episode going out, in 1963, though I was only four.” However, when Moffat started work in earnest some months later, Nye’s schedule was a busy one. It would not be until later in 2009 that Moffat was able to invite him onto *Doctor Who*.

## Digging deep

**T**he slot which was available for Nye came in the middle of the series. Episode 7 would be at the very centre of Amy’s odyssey at a point where she was now fully part of the strange world inhabited by the Doctor, but still anchored to the fact that she was getting married to Rory the next day. Moffat briefed Nye to dig deeper into the relationship between the Doctor and Amy, while reiterating Amy’s love for Rory – just prior to his demise at the end of Episode 9 – *Cold Blood* [2010 – see Volume 65]. As such, the episode would fundamentally be a choice for Amy – the Doctor or Rory? – with her ultimately reaffirming her love for Rory.

Nye had never written any science-fiction before, but as part of his briefing on *Doctor Who*, he had been able to attend the first readthrough session with Matt Smith and Karen Gillan as the Doctor and Amy. The writer approached his assignment as a children’s comedy show, but one which could tackle themes and include elements which adult television would be nervous

about featuring. What he came up with was something which he described to *Radio Times* as “a classic *Doctor Who* nightmare about reality and paranoia”.

Prompted by discussions with Steven, the writer’s notion was one which grew out of his own – infrequent – dreams, and particularly the surreal moment of waking and being unsure about reality. The Doctor and his companions would find themselves in two different realities – one the next day and one in five years’ time. Their task would be to determine which of the realities was real; this was something which the format of *Doctor Who* would allow Nye to play with.

The notion of sleeping and dreaming was to be presented as unnerving for the Doctor, while Nye presumed that the Doctor’s dreams would be very rich. These would give birth to the Dream Lord, all the negative elements of the Doctor himself. “The character started off as a darkly threatening, virtually mute, evil

## Connections: Musical theatre fan

▶ Amy makes disparaging comments about the local amateur dramatics group’s performance of *Oklahoma!* This refers to the 1943 Western romance stage musical by Richard Rogers and Oscar Hammerstein II, based on the 1931 play *Green Grow the Lilacs* and later adapted as a successful movie in 1955.



**Below:**  
The TARDIS crew is having a swinging time.





**Right:**

Ponytails are cool. No, really, they are.

genius, but gradually we gave him more and more to say," Nye explained to *Doctor Who Magazine*. "You don't think of the Doctor as having a lot of bile... but there it is incarnate, in a bow tie," he commented on *Confidential*.

In one reality – which saw Amy and Rory as a married couple some years after leaving the TARDIS – the travellers would be pitted against a new alien menace, the Eknodines, which would take on the form of residents at a village rest home. "I just think there is something scary – especially if you're young – about old people, and I'm heading that way myself," observed Nye on *Confidential*. Nye decided that the aliens would become apparent when sinister eyes appeared in the mouths of the OAPs, commenting, "I hope I don't put children off their grandparents."

The other reality for the Doctor, Amy and Rory was a cost-effective one to realise – trapped inside the TARDIS itself. "I think it's one of the most startling things," commented Steven Moffat of Nye's script. "The TARDIS is always the same. It's the secure bit. That's our anchoring point. And suddenly, it becomes the place of maximum danger. It's no longer sanctuary – it's a trap." In early drafts, there were sequences set inside the TARDIS corridors. This set got as far as being designed by concept artist Peter McKinstry,

but was not constructed for this particular adventure.

"He's got a quite satiric eye about normal relationships," noted Moffat of Nye's writing. "A lot of his comedy is about ordinary people, beautifully observed, and that's what he brings to this episode." The thrust of the narrative was the Amy-Rory relationship,



and Moffat was also delighted that the narrative underpinned what he wanted to emphasise in Amy's relationships, by showing Amy the apparent death of Rory. "It is to her own shock, it's absolutely clear the moment she loses Rory that she could not bear to be without him," he noted on *Confidential*. "And that's proper shock. It's not the Doctor. It's *never* been the Doctor. It's about Rory."

## Judging the tone

**S**imon Nye attempted to tie the elements of his story together into a fast-moving plot, but admitted to *Doctor Who Magazine*, "I got a few things wrong tonally at first, and had to be taken out of the back of the *Doctor Who* studios in Cardiff and beaten up until I got it right... I've loved doing it, the script editors on the show are amazing, and Steven is doing an incredible job." One of the alterations which had to be made was the sequence where the Doctor had to hide at the butcher's shop. Nye's original notion was that he could secrete himself inside the shop's safe, but this did not match compliance guidelines since it could be dangerous if imitated by young viewers. As such, the hiding place was changed to a cupboard.

Nye's fun with the script allowed him to play with some of the clichés established

### Connections: Upwardly mobile

➤ One dream finds Amy and Rory in Upper Leadworth, which Rory says is more up market than Leadworth, where he and Amy lived

in *The Eleventh Hour* [2010 – see Volume 63].





for the series. Normally the Doctor's female companions did a lot of running – but in this instance Amy would be unable to because she was pregnant. Also, when the Dream Lord needled the Doctor, he commented that the Time Lord chose to travel alongside pretty young ladies and not middle-aged men. One particular area of humour was to be Rory's hairstyle in the future reality of Leadworth. "The ponytail was entirely Simon Nye's idea," noted Moffat on *Confidential*. "I remember picking up the script and reading the first page: 'Oh God! Rory's got a ponytail. How are we going to do that?'" As Nye explained, "Rory has a ponytail because he thinks that's his way of cutting a bit of a dash in the village and not just being a dull rural doctor."

*Amy's Choice*, as Nye's episode would ultimately be titled – along with Episode 11 (Gareth Roberts' *The Lodger* [2010 – see Volume 65]) – was to form part of Block Seven, the final batch of episodes to be recorded for the 2010 series. The director on these was to be Catherine Morshead,

whose previous television work included episodes of *Heartbeat*, *Casualty*, *Shameless* and *Ashes to Ashes*; she had also directed Nye's 2000 adaptation of *The Railway Children*. Preparation for Block Seven began at the start of 2010, as completed versions of the first five episodes were being signed off. A tone meeting for the two episodes was held on Thursday 14 January. Then, on Tuesday 26 January – during the location recording of Amy and Rory's wedding reception in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] – Karen Gillan and Arthur Darvill took time out to pose in bridal gown and morning suit for photographs needed for *Amy's Choice*.

Location recces for Block Seven were held on Wednesday 10 and Thursday 11 February, with a production meeting staged on the second day. The shooting

### Connections: Dr Williams

➤ In the Upper Leadworth dreamscape, it seems that Rory has achieved his dreams of becoming a fully qualified doctor, tending to the elderly residents of Upper Leadworth. In *The Eleventh Hour* [2010 – see Volume 63], Rory was a nurse at the Royal Leadworth Hospital.



### Below:

When pensioners attack!





## Connections: Jump start

➤ Considering the strange jumping back and forth in time across a five-year period, the Doctor tells his friends that they have probably jumped a time track. This had previously happened in *The Space Museum* [1965 – see Volume 5], which meant that the Doctor and his companions were rendered invisible and intangible when they visited a museum in their own future and saw themselves as lifeless exhibits.



**Below:**  
Nick Hobbs  
as Mr Nainby –  
he used to  
be Aggedor!

script for the episode – then entitled *The Dream Lord* – was issued on Wednesday 17 February, the day of the readthrough for the Block Seven episodes. After concluding pick-up shots for *The Big Bang/The Pandorica Opens*, Matt Smith, Karen Gillan and Arthur Darvill attended the readthrough session at Upper Boat at 4pm. The team from *Doctor Who Confidential* recorded Arthur's reactions to *Amy's Choice* in particular as they planned to make Darvill – and Rory – the central element as they went behind-the-scenes of the episode. Darvill had only received Nye's script earlier that day and was very excited. By now, Darvill, Smith and Gillan had formed a tight-knit trio who got on very well, and who immediately saw the fun and drama in the story. "I get some nice chin-bashing in this next one don't I?" commented Smith after the readthrough.



'We are following a man with a ponytail as he cycles through a very quiet village,' began the shooting script, setting the scene of Rory in his dream locale of Upper Leadworth. The stage directions introduced Amy baking fairy cakes in the cottage kitchen, noting that, 'She looks tired and older than we're used to. And very much more pregnant... Behind her on the wall is some sort of futuristic iPad-type calendar which gives the date: 2015.' The home of Amy and Rory was described as a 'delightful period cottage, roses literally round the door'.

## Cultural references

**D**own in the village, Mrs Poggit was described as 'sweet, elderly' and a 'lovely, rosy-cheeked old lady'. When Mrs Poggit opened her mouth she revealed 'two glowing alien eyeballs' and then 'a tendril emerges from Mrs Poggit's mouth, pointing at Amy, and an alien sound, eg a throaty gurgling... the tendril emits a (prac) yellow vapour'. 'Shades of *2001 Space Odyssey* at the image of the Eknodines staring with baffled interest at the monolithic TARDIS,' noted the stage directions for the garden of Rory and Amy's home. This referred to the ape humanoids surrounding the black obelisk in the opening segment of the landmark 1968 movie *2001: A Space Odyssey*.

When the Dream Lord first appeared, the script noted that 'he is wearing an elegant variation of the Doctor's clothes' and then later at the care home was 'dressed like a high-powered medical consultant – and he talks the part too. All plummy and pompous now.' Originally when the Dream Lord said he liked the Doctor going "all dark hero" he continued, "Bit James Bond, bit Dracula..." with reference to Ian Fleming's legendary British secret agent





of literature and movies, and the vampire count of similar media fame created by Bram Stoker. When Rory then threatened the Dream Lord, the figure quipped, “Oh, and here’s Scrappy-Doo!” referring to the animated plucky puppy character created in 1979 to revive the *Scooby-Doo* franchise in *Scooby-Doo and Scrappy-Doo*.

When the Doctor’s sonic failed to open the panel and he hit the door in a strategic place to open it, this was noted in the stage directions as ‘a la Fonz’. This was a reference to the popular character from the American 1950s-based sitcom *Happy Days* (1974-84), who had an ability to make things work by hitting them in *just* the right manner.

Originally, after Rory’s apparent demise, the Doctor moved to hug Amy, but she was clutching the dust which remained of her love to her chest, rubbing it into her face and hair, and then trying to stuff it into her pockets. The script did not conclude with

the shot of the Doctor reflected in the console as the Dream Lord.

The additional cast was minimal. Toby Jones – the son of actor Freddie Jones – had provided the voice of Dobby in the *Harry Potter* films and also appeared regularly as pathologist Dan Peterson in *Midsomer Murders*. The part of Mrs Poggit went to Audrey Ardington who had played the alien Abbess in *Eye of the Gorgon*, a 2007 adventure in *The Sarah Jane Adventures*, while Mrs Hamill was played by Joan Linder who had made appearances in *Little Britain*. The role of Mr Nainby required an older performer who could handle stunt work. Cast in this part was Nick Hobbs, a stunt actor who had appeared in *Doctor Who* as far back as *The Ambassadors of Death* [1970 – see Volume 15], most notably playing the royal beast Aggedor in *The Curse of Peladon* [1972 – see Volume 18] and *The Monster of Peladon* [1974 – see Volume 21]. ■

**Above:**  
The Dream  
Lord takes  
control.



# Production

**R**ecording on the story began with three days on the standard TARDIS set at Upper Boat, recording from 8am to 7pm each day. Thursday 18 February saw the issue of revisions to the script following the readthrough. Originally, as the Doctor walked up the deserted high street with

his old friends, he commented, "So you couldn't handle the stress of living downtown. Is this downtown? Where is everyone?" This was replaced by the first of Rory's references to Upper Leadworth since location work was going to take place at Skenfrith in Monmouthshire rather than





'WEDNESDAY'S RECORDING INCLUDED RORY BEING HURLED TO THE GROUND BY MR NAINBY.'

in Llandaff Village, seen as Leadworth in *The Eleventh Hour* [2010 – see Volume 63]. The original setting for the disappearance of the children was a rural primary school with the youngsters in the playground, but this was changed to the castle ruins to match in with the selected locations. When the Dream Lord appeared and the Doctor demanded to know how he entered “my TARDIS?”, the newcomer originally responded, “*Your* TARDIS? Watch this space?” When he provoked the Doctor in the TARDIS (a scene deleted from the final

edit), the Dream Lord called the Doctor “a bit of an idiot”. It was at this point that the original idea of having one eyeball in the mouths of the Eknodines was changed temporarily to there being two eyes peering out; “That’s disgusting. And where’s the other eyeball?” Rory had asked.



## Connections: Manual override

➤ Amy comments that the Doctor had thrown the TARDIS operating manual into a supernova. The manual had first been seen in *The Pirate Planet* [1978 - see Volume 29] and was also disregarded by the

Doctor in *Vengeance on Varos* [1985 - see Volume 40].



The Doctor trying to talk to the Eknodines was expanded. The role of the postman was originally a speaking role with a full line of dialogue, but this was now reduced to that of a supporting artist. Originally when fleeing the Eknodines, Rory picked Amy up, slung her over his back and ran with her for a bit before he gave up, saying, "It might be quicker if you run yourself." In another deleted scene, the Doctor originally

yelled out at the Dream Lord, "YOU'RE A WEASEL, AND AN EMBARRASSMENT TO THE WHOLE PSYCHIC PARANORMAL COMMUNITY." When Amy and the Doctor exited the cottage, Amy's puzzlement at why the elderly weren't attacking was added, as was the Dream Lord saying "Boo!" to the frozen Doctor in a deleted sequence. The action of the Doctor ejecting the sparkling matter from the TARDIS was also reworked slightly, and some of the Doctor's explanation about what would have happened if the Dream Lord had won was added. Only Matt, Karen and Arthur were required on set on this day, recording the early TARDIS scenes for the trio waking to find the vessel's power shutting down.

The crew was joined by both Toby Jones and a team from the BBC *Doctor Who* website on Friday 19. Work began with Amy and Rory grabbing blankets in an area described in the script as 'Below Deck' while material with the Doctor realising their fate and the appearance of the Dream Lord was also recorded. Revisions for the script were also issued on Friday 19 covering the final sequence where the identity of the Dream Lord was revealed. Simon Nye and his family visited the set on

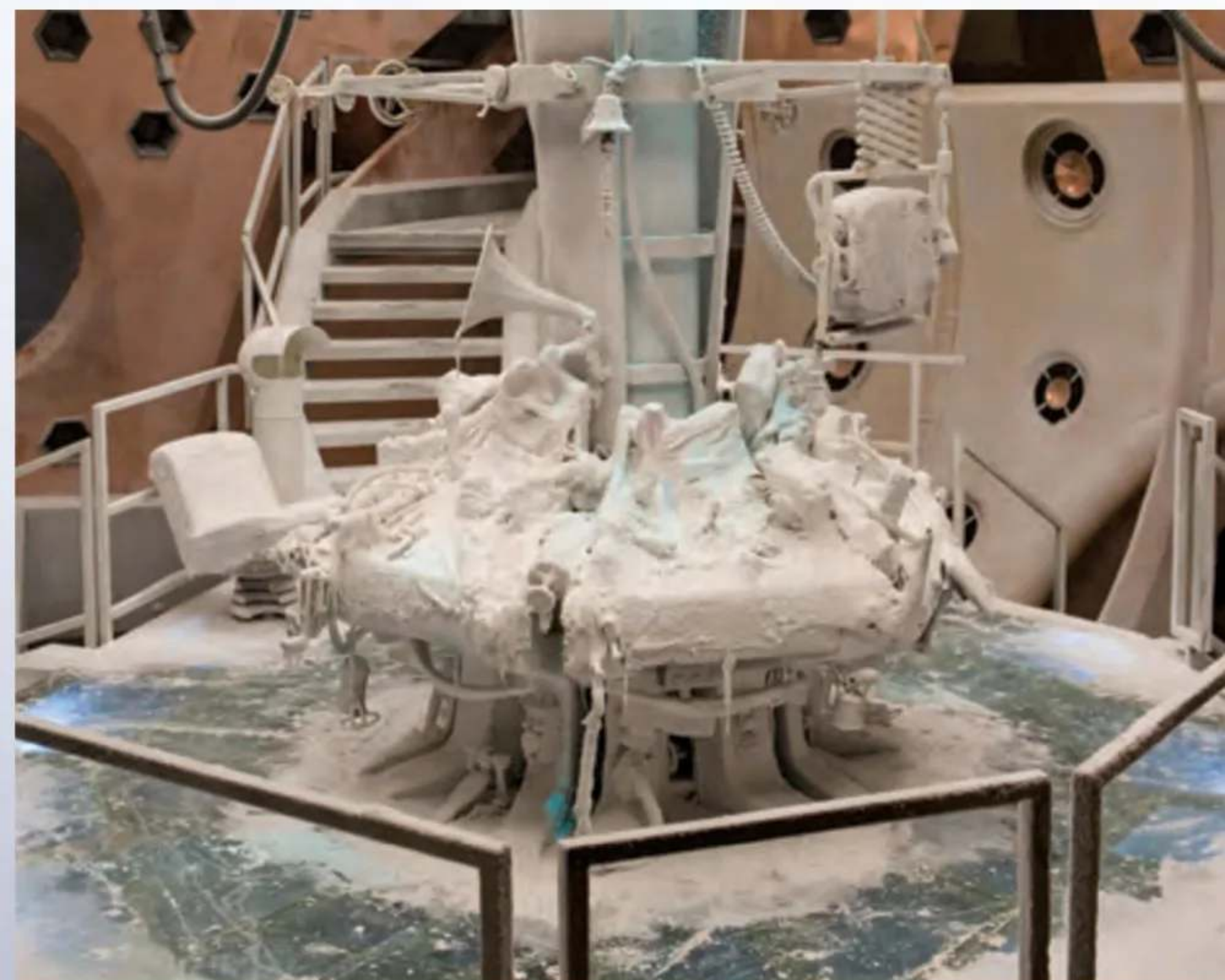
Saturday 20 February for the recording of Amy and the Doctor making the ponchos and generators. Also recorded was the Doctor's concluding revelation about the mysterious figure who had threatened them.

On their day off from recording, Smith and Gillan were whisked down to Brighton where they joined stars from other BBC productions at the BBC Showcase, a four-day trade event selling BBC programmes to international buyers which began on Sunday 21.

"Hey - frosty TARDIS! Isn't this exciting? Morning everyone!" exclaimed Matt Smith as he walked on to the transformed standing set on Monday 22. *Doctor Who Confidential* was present, following Arthur Darvill who was to present production on the episode from his point of view. By now, the familiar console and control area had been sprayed over with a mixture of wax and plastic by Danny Hargreaves and his Real SFX team, simulating the freezing conditions inside the ship for recording from 8.30am to 7.30pm. In addition to the dressing for the set, Smith, Gillan and Darvill were made up with simulated ice crystals on their

### Right:

Starting the TARDIS on those cold mornings was a pain.





faces – in fact crunched-up pieces of bottle. The scene with the Doctor exploding the TARDIS was recorded first, followed by an earlier sequence of the Doctor trying to keep his freezing companions moving while losing his temper with the Dream Lord. For this, stuntman Gordon Seed doubled Smith in some shots under the supervision of action arranger Crispin Layfield. Elsewhere at Upper Boat, Audrey Ardington and Joan Linder had their costume and make-up fittings for recording on location the following day.

## Village location

**T**he BBC Wales crew descended on the village of Skenfrith in Monmouthshire for three days on Tuesday 23 February. Located on the River Monnow, the village offered the ruins of Skenfrith Castle, a twelfth-century fortress, which was the venue for the school trip in the revised script. Recording on the first two days ran from 7.30am to 6pm and was covered by *Doctor Who Confidential*, on hand when Darvill was shown the ‘Brittany wig’ (Arthur also recorded a *Video Diary* of this location work for BBC Worldwide). This would be cut into a masculine style and then left with the ponytail for his Upper Leadworth version of Rory Williams. “I look a bit like my dad when he was younger,” commented the actor, referring to his father Nigel Darvill who had played keyboards with British 1980s band Fine Young Cannibals. As the pregnant version of Amy, Gillan was fitted with a solid latex prosthetic bump (complete with belly button) with breast enhancers filled with lentils. “Playing pregnant was so much fun. I got really attached to the bump. I found myself rubbing it and doing things that pregnant women do, but this was all subconscious. Strange!” commented



Karen Gillan on *Doctor Who Confidential*. In the snow and rain on location, Darvill continued with his coverage for the *Confidential* team, including some of his *Arthur Chews the Fat* interviews with cast and crew. The sequence of the trio falling asleep on the bench in the pre-credits was recorded first, followed by the Doctor’s decision to visit the old people’s home. Following this was the scene of the trio moving over to the swings which saw the pensioners appearing around the village. Choreographed by Ailsa Berk, the older crowd artistes were split into various groups for continuity reasons; Group A followed the Doctor to the butcher’s, Group B would arrive at Amy and Rory’s cottage, while Groups C and D were more generic and not seen in the care home. The coach conveying the school children was supplied by Llantwit Fadre-based company, Edward Coaches, while the Volkswagen Camper van, crucial to the narrative, came from TLO Film Services.

Revisions to the script on Tuesday 23 extended the

**Above:**  
The Ponds model his-and-hers ponchos.

## Connections: Weathering the storm



➤ The Dream Lord refers to the Doctor as the Last of the Time Lords in reference to his status as the sole remaining member of that race. He is also called the Oncoming Storm, a name given to the Doctor in Dalek legend. It was first referenced in *The Parting of the Ways* [2005 – see Volume 50] and more recently in *Victory of the Daleks* [2010 – see Volume 63].





**Above:**  
Karen Gillan  
enjoys Amy's  
baby bump.

appearance of the Dream Lord at the castle ruins which were due for recording on Wednesday 24. The Dream Lord's dialogue when the OAPs advanced on the trio was changed; originally, he said, "Hello, peasants, how's it going? Sorted out which one's the dream world yet? You'd better. And agree to die in it. Before you're killed in the real one. Look at this lot, though. Attack of the old dears. That can't be real can it? Do you like my Lord of the Manor look, by the way? Virtual tweed, very hardwearing." This was replaced by the provoking taunts directed at the Doctor's party.

## Eknodines revealed

**W**ednesday's recording focused on the key scene where the old folk revealed their true alien nature, including Rory being hurled to the ground by Mr Nainby. For this, Nick Hobbs performed the scene first with Arthur Darvill, with Darvill standing on a box and then being thrown directly back onto a crash mat. However, the scene was then

recorded again with Gordon Seed standing in for Darvill, first of all propelled off a small trampoline to land on a crash mat, and then in a final take where he flew back onto the muddy ground near the ruins.

*Skenfrith is just what the doctor ordered* announced the *Hereford Times* as it reported on recording of *Doctor Who* close to the Welsh-English border on Thursday 25. The final day at Skenfrith saw recording from 7.30am to 5.30pm, completing the main confrontation scene and then moving onto the Doctor's rescue of the inhabitants of the camper van being terrorised by Mr Nainby. Gordon Seed again doubled for Matt Smith, with stunt performers Belinda McGinley and Dani Biernat as two of the villagers. After the scene of the villagers being dropped off safely at St Bridget's Church, the opening sequence of Rory cycling through Upper Leadworth was recorded. Also recorded was the end of the pre-credits as the Doctor revealed the predicament that he and his friends were in.

*Doctor Who is daddy?* pondered *The Sun* on Friday 26, having picked up on



internet reports about Amy's pregnant appearance during the week's location recording. The same day, a script revision was issued with some minor extensions to Amy getting into the camper van, while the teams of *Doctor Who* and *Doctor Who Confidential* arrived at Keepers Cottage near Cowbridge which was the dream home of Amy and Rory in Upper Leadworth. Recording was from 7.30am to 6.20pm, starting with the Doctor's reunion with Amy and Rory, after which Smith departed for a 10am publicity session, including an interview for the *Daily Mail*. Meanwhile, Rory's arrival home in the pre-credits was recorded, with the geese supplied by Martin Winfield at Rockwood Animals and kept in check by Ellen Winfield and Ann Silcox. Moving inside, the kitchen scenes with Amy and Rory were recorded. Outside, the pair's encounter with Mrs Hamill was recorded with the scene requiring Rory to attack the pensioner with a piece of wood. Unfortunately, the pre-cut prop weapon fashioned from insulation material broke even before Darvill could bring it sweeping towards Joan Linder. With the shortened broken prop repainted and repaired, the shot was taken again, with Darvill this time

accidentally hitting Linder. However, the shot with the full impact was then recorded with Belinda McGinley standing in for Linder and the camera shooting her from behind. Back inside Keepers Cottage, the scene of Rory barricading the front door was recorded.

Over the weekend, more changes were made to the script, issued on Monday 1 March. These included a major extension to the Dream Lord's dialogue in the scenes at the care home in the guise of a consultant. Also expanded was the conversation between the Dream Lord and Amy in the TARDIS so that the stranger now attempted to break Amy's faith in the Doctor ("You're addicted to the Doctor," he originally declared. "He'll let you keep Rory; the Doctor doesn't mind pets."). The Doctor's arrival in the nursery was shortened ("It's as though the pressure to always know, to always fix things... It's finally got to me," admitted the Doctor originally). Another trim was the Doctor telling the labouring Amy, "Think of something else, it'll go away..." "IT'S A BABY. THEY DON'T GO AWAY," yelled Amy.

The week's recording started with two more days scheduled from 7.30am to 6.20pm at Keepers Cottage. Monday 1 began with the Doctor's arrival at the cottage, while at Upper Boat, Karen Gillan had been recording her material for the special *Doctor Who Crash Landings* planned to promote the new series on numerous BBC radio shows in the week leading up to broadcast of *The Eleventh*

### Connections: Naughty Doctor

▶ The Dream Lord taunts the Doctor further about how he is partial to redheads and a liaison with Queen Elizabeth I. This links back to comments made by Liz Ten about the "Virgin Queen" in *The Beast Below* [2010 – see Volume 63] and may also explain why the monarch was so cross with the Time Lord on her appearance in the closing moments of *The Shakespeare Code* [2007 – see Volume 54].



**Left:**  
Sometimes  
you just  
need a nap.





*Hour*; in all, 23 of these were assembled by senior producer Michaela Hallam.

Gillan rejoined the main unit after lunch, and the scene of Amy deciding to end this version of reality by crashing the camper van was recorded. Belinda McGinley doubled for Gillan and Helen Steinway-Bailey was the stunt double for Mrs Poggit. With this key scene completed, Smith returned to Upper Boat for some publicity recording. At the cottage, more of Rory's journey cycling home was recorded. McGinley changed into costume as Mrs Hamill to record some of the material of the pensioners as seen by Rory and Amy from the nursery. The day concluded with the scenes of Rory and Amy in what would be their baby's room.

*Doctor Who Confidential* was present on Tuesday 2 for the final day at Keepers Cottage, completing the nursery scenes and recording Rory's demise from Mrs Poggit's venom. Playing Mrs Poggit atop the porch roof – and performing the fall from the nursery window – was Helen

**Below:**  
Dust to dust...



Steinway-Bailey who had carefully noted the positions of the windows and rockery below as she fell onto some hidden piles of cardboard boxes. The stunt performer then changed costumes to appear as Mrs Hamill for the scene in the hallway where the Eknodines attempted to smash their way into the cottage. Gordon Seed again doubled as Rory. "It's gone really fast," commented Arthur Darvill to the *Confidential* crew, as his location reports for the episode came to an end.

## Production concludes

Only Matt Smith and Toby Jones were required on Wednesday 3, with a recording for Block Six simultaneously being undertaken by a second unit. Catherine Morshead's team started recording at 7.15am at the premises of AP Young, a butcher's shop on Church Street in Llantwit Major where all the scenes of the Doctor trying to evade the pensioners were recorded. Smith departed for dialogue recording at 4pm, after which shots of the Eknodines were recorded before the team moved on to record material for *The Lodger* elsewhere.

The next couple of days were devoted to *The Lodger*, with *Amy's Choice* becoming the focus on Saturday 6 March when the BBC descended on the sixteenth-century Lanelay Hall – the former HQ of the South Wales Fire Service – at Pontyclun, Llantrisant. Recording from 7.30am covered the scenes in the day room and the entrance hallway (complete with stairlift) before recording continued on *The Lodger* with the same building as a call centre.

Teams from *Doctor Who Confidential* and BBC Interactive were present at Upper Boat for recording on Tuesday 9 March. The day kicked off with interviews





with Smith, Darvill and Toby Jones before the big scene between the Dream Lord and Amy in the TARDIS was recorded on the standing set from 8am. The busy schedule meant that a planned chat to Fearne Cotton on Radio 1 for Karen had to be abandoned. After this, the main unit relocated for work on *The Lodger*, while a second camera remained to perform pick-up inserts on the TARDIS set, including a close-up of the pollen in the Doctor's hand where Andy Jones doubled for Matt Smith. Lunchtime also saw a recce performed of possible locations for the camper van driving scene which had yet to be recorded.

The morning after the press première of *The Eleventh Hour*, the camper van driving sequence was recorded from 8am on Friday 19 March near the Rose and Crown Inn on Eglwysilan Road at Abertridwr, Caerphilly. More shots of Rory cycling home were also recorded. The crew then returned to Upper Boat to record the Doctor working beneath the console in the TARDIS, after which the main unit continued with more work on *The Lodger*. Meanwhile during the day, a second unit in the combined Studios 1+2 had shot inserts of elements such as the venom spat by Eknodines and also the dust falling from what had been their victims.

Matt Smith and Karen Gillan's eight months on *Doctor Who* concluded on Saturday 20 March with recording from 7.30am to 6.30pm. Work began against a green screen in the service yard at Upper Boat for shots of Amy driving the camper van directly at the cottage. The team then moved inside to record the appearance of the Dream Lord in the TARDIS in the other dream. This was followed by a couple of pick-up shots in the console room, including the Doctor looking at the reflection of his nightmarish alter ego. Also present for this final day was Steven Moffat and a journalist from Guinness World Records. ■

**Left:**  
The Doctor  
tackles Mr  
Nainby.

## PRODUCTION

### Thu 18 - Sat 20 Feb 10

Upper Boat Studios: Studios 1+2 -  
The TARDIS

**Mon 22 Feb 10** Upper Boat Studios:  
Studios 1+2 - The TARDIS

**Tue 23 - Wed 24 Feb 10** Skenfrith  
Village, Skenfrith, Monmouthshire (Village  
High Street)

**Thu 25 Feb 10** Skenfrith Village (Village  
High Street - Church)

**Fri 26 Feb 10** Keepers Cottage,  
St Mary's Church, nr Cowbridge (Cottage -  
Kitchen/Hall)

**Mon 1 Mar 10** Keepers Cottage  
(Cottage/Village High Street/Cottage -  
Nursery)

**Tue 2 Mar 10** Keepers Cottage (Cottage  
- Nursery/Hall)

**Wed 3 Mar 10** AP Young Butchers, 10  
Church St, Llantwit Major (Butcher's)

**Sat 6 Mar 10** Lanelay Hall, Pontyclun,

Llantrisant (Leadworth Care  
Home - Day Room/Hallway)

**Tue 9 Mar 10** Upper Boat Studios:  
Studios 1+2 - The TARDIS

**Fri 19 Mar 10** Eglwysilan Road,  
Eglwysilan, Abertridwr, Caerphilly (Country  
Roads); Upper Boat Studios: Studios 1+2 -  
The TARDIS

**Sat 20 Mar 10** Upper Boat Studios:  
Service Yard - Green screen/Studios 1+2 -  
The TARDIS



# Post-production

**A** rough version of the episode was available for Steven Moffat to view by Tuesday 30 March, by which time the adventure had been given its final title of *Amy's Choice*.

There were considerable changes made to *Amy's Choice* during editing. To start with, the opening scene of Rory cycling through Upper Leadworth on his way home was deleted. "Stupid roses!" Rory originally cursed as the foliage around his front door impeded his return home.

"It's so nice of you to visit us," Amy said to the Doctor as she settled herself down on the bench with the Time Lord and Rory. When the Doctor felt a little woozy the first time, he commented, "Sorry, my brain's probably doing a sudoku to pass the time." Waking back in the TARDIS, Amy told the Doctor of his arrival in the Leadworth

**Below:**  
"So who's driving?"



dream, "You landed on the flowers." When asked about what happened in the nightmare, the Doctor started, "Well..." "Well, what?" demanded Amy. "You've got to tell us!" Later on as the trio considered the Leadworth scenario, Rory noted, "In the other place we're five years older..." "And when we're there we can remember everything that's happened in between..." added Amy. "But now we're here, we can't," completed Rory as the TARDIS powered down.

## Care home cuts

**T**he arrival of the trio at the care home was heavily cut. The Doctor flew in first through the doors of the entrance hall, followed by Rory who led them up a flight of stairs and past a pensioner descending on a stairlift as the Doctor said, "Hello everyone." He regarded the residents, who ignored him, while a few called out a greeting to "Doctor Williams". "Hello there," replied Rory before giving the Doctor a smug look and explaining, "They know me. I'm very popular actually." "Why are they here?" asked the Doctor quietly as they walked along a corridor. "Because they're old," explained Rory. "I'm ancient, are you gonna put me in here?" asked the Doctor. "No," replied Rory. "You'd be a disruptive influence." "You think?" remarked the Doctor. "Aren't you going to congratulate me on keeping everyone alive so long?" asked Rory, as the pair heard a wheezing sound – the pregnant Amy coming up behind them on the stairlift saying, "I want one of these at home."





'THE OLDER CROWD ARTISTES  
WERE SPLIT INTO THREE GROUPS  
FOR CONTINUITY REASONS.'



## Connections: Constant age

➤ The Doctor gives his age again as 907, as he did in *Flesh and Stone* [see page 6], indicating the relatively short passage of time between that adventure and the current predicament in *Amy's Choice*.



After the Doctor realised that Rory couldn't prescribe D96, Mrs Poggit told him, "I used to babysit for Rory. Such a farty child..." "Ah well, ha, I've stopped all that now..." began an embarrassed Rory. "I wish," remarked Amy. When the Doctor examined Mrs Poggit and told her how she was incredibly old, Amy said, "You'll have to excuse the... junior doctor.

He was off saving the universe during the people skills course." As the strange birdsong was heard again, the Doctor urgently ordered Mrs Poggit, "Bite me." "What dear?" asked the old lady. "Bite my hand, keep me awake, stop me moving across..." urged the Doctor, but when the pensioner hesitated, he took his hand back and said, "Oh, I'll do it myself..."

When the Dream Lord appeared and started to provoke the travellers by calling Rory a "gooseberry", the nurse originally countered with, "Amy, isn't the Doctor the gooseberry?" Other trims to the scene had the Dream Lord again telling Amy, "I'm the Dream Lord" and then telling the travellers of the two scenarios, "You just have to work out which is which." "Oh, he's annoying," said the Doctor, stony-faced, "I love it when they're annoying. It's gonna be so satisfying bringing you down." "It's gonna be so satisfying bringing you down," repeated the Dream Lord in mock imitation of the Time Lord.

In the care home, after the Doctor commented on the Dream Lord's inability to touch, eat and feel, he added, "And dance..." "I've never seen you dance," responded Rory, "the idea is scaring me." Outside in the village, as the Doctor stared at Mrs Poggit, he heard the birdsong and said, "No. Not now, no - I need to know

what's she doing!" As he moved towards her, the trio suddenly woke up, shivering in the TARDIS to find the Dream Lord leaning cockily against the console, dressed again in his parody of the Doctor's outfit. "Oh dear, you're a bit behind the pace, aren't you, Doctor," mocked the intruder. "No he isn't!" retorted Amy. "Ah, the necessary adoration of the companion," observed the Dream Lord. "Chosen specially to make the tired old Time Lord feel good about himself. Always a pretty girl, of course. Where's spotty companion





Colin? Where's middle-aged companion Mrs Snodgrass?" "You are desperately annoying, aren't you?" said the Doctor. "No wonder you work alone." "No wonder you can't," countered the Dream Lord, "and get a load of your new bod. The older you get, the younger you try to look! That makes you seem... scared. Any closer to working out which is the dream? Hey Doc, do that thing where you talk really fast so nobody realises you don't know what the hell's going on. The kids love it!" With that, the stranger vanished, and Amy and

Rory looked at the Doctor, who snapped, "What?!" Later in the scene, the Doctor said, "Okay, don't let me down," as he applied his sonic screwdriver to the sealed panel. Meanwhile, as Rory wrapped a blanket around Amy, he said as he gestured around the TARDIS, "You know if I could choose? However mind-blowing all this can be..." "Why did we leave the Doctor?" pondered Amy as she wondered about the Leadworth scenario. After Rory pointed out that it was the night before their wedding that Amy left, she replied, "It still is... We can just run and run. We don't ever have to stop."

**Left:**

The TARDIS trio confront the Dream Lord.

## Lightning rod

**W**hen Rory asked why the Dream Lord was picking on them, Amy responded, "Because the Doctor's like a lightning rod. He's a challenge. Take on the genius and beat him." As Amy and Rory exchanged a look, the Doctor admitted, "Yeah. I'm afraid they do. On the other hand: a contest always passes the time nicely." He grinned back to reassure them, and they smiled too. Later, when Rory asked if a cold star was possible, the Doctor quickly ruminated, "Pickle a supernova in dark matter, toss lightly in neutralinos...? Could be a mutant cousin of a white dwarf star or a..." "You are actually doing the fast-speaking now, aren't you?" observed Amy.

At the castle ruins, when Amy claimed that she got pregnant to avoid seeing *Oklahoma!* at the amateur dramatics society, Rory said, "But you loved *Chicago*. You were crying." "I nearly bit my thumb off," replied Amy with reference to this production of the famous 1975 musical

### Connections: Fashion sense

➤ As with *The Eleventh Hour* [2010 - see Volume 63], the Doctor reiterates that bow ties are cool in response to Rory who is very defensive about his ponytail in the Leadworth dreamscape.





**Above:**  
Tweed vs  
tweed in  
the TARDIS.

by John Kander and Fred Ebb. When the Doctor hinted at what had happened to the school party, Amy originally responded, "You're not serious. They're not... not..." "The children. Yes," said the Doctor sadly. After Rory had been thrown by Mr Nainby, the Doctor placed himself between Mrs Poggit and Amy saying, "Interesting party trick. Don't do it again. So, share your problem." After the Doctor remarked on the Eknodines keeping the old people alive, Mrs Poggit declared, "Enough talk," and opened her mouth again to show the alien

eye. "No, no, talk's good," said the Doctor, "And I've come here and blown your cover, so now you're panicking. But you don't have to!" "We have hidden for long enough," said the old woman. "We'll find a solution," promised the Doctor. After the postman was disintegrated, the Doctor remarked, "You've got other options... I'll help you. You can do the right thing."

"It's like. Running with. A concrete watermelon," gasped Amy as she and Rory ran for their cottage. Seeing his flagging partner, Rory said, "I'll carry you," but after



failing to pick up the pregnant Amy said, “Who am I kidding?”

When the Doctor entered the butcher’s shop, he originally noted a pile of human dust on the floor by the door as he locked it. “So is this real?” asked the Dream Lord as the Doctor changed the sign. “Bit mad, isn’t it? What do you think?” When the birdsong was heard again, the Dream Lord remarked, “Look, no hands!” and as the OAPs gathered at the door, he said to the Doctor, “Ooh, I know, you’ll distract them with an offer of soup and some community singing.” As an Eknodine forced open the door, the Dream Lord commented, “Now that is impressive,” and then opened his mouth wide to emit birdsong before saying, “No, I’m only kidding.”

## Girls together

**I**s my nose red?” asked the freezing Amy as she, the Doctor and Rory snapped out of their slumber in the TARDIS. “No...” lied the Doctor. “No...” agreed Rory. “But you’d make a very good clown,” added the Doctor as Rory started winding the generator again. “Stop competing,” Amy told the Doctor and Rory as she cut holes in the blankets to create ponchos.

The Dream Lord appeared to the Doctor as he hid in the cold storage room. “Oh, but it’s funny, isn’t it, young fella?” asked the strange opponent, now in the guise of an old man with walking stick and ear trumpet. “The Doctor under siege from gray power,” he continued. “His greatest fear, made wizened flesh – old age is knocking at the door! It’s almost like someone’s taking the mickey, really, isn’t it?” “I thought you were with Amy,” retorted the Doctor. “I am,” replied the Dream Lord. “Who said I can’t be with both of you.” “Not me,” said the Time

Lord, “since I know exactly who you are.” “You really don’t,” said his opponent. “I really do – and do you know why?” asked the Doctor, “Because I hate you too! Now shut up, I’m working.” When the Doctor subsequently escaped in the camper van, he thumped the radio on the dashboard which started playing some heroic music...

Back in the TARDIS, the Dream Lord told Amy, “You can talk to me, you know. He’s gone. We can chat. We can hang – girls together... You’re supposed to be getting married tomorrow. What are you going to look like?” Having transformed into his sexy gear, the Dream Lord told Amy, “Of the men in your life, I’m the one who’s awake.” “You’re not in my life,” retorted the freezing Amy. “You’re not even a man.” “And you’re not awake. Oh! Or are you?” asked the Dream Lord. When asking if Amy thought she was the one the Doctor trusted,

## Connections: Dip in the pool

▶ The Doctor mentions that he could nip down to the TARDIS pool to do a few lengths. This had been seen in *The Invasion of Time* [1978 – see Volume 28] but jettisoned prior to *Paradise Towers* [1987 – see Volume 43], although the Doctor had been unsure where it was in *The Eleventh Hour* [2010 – see Volume 63].



## Below:

Will Amy’s choice destroy the men in her life?





he continued, "His one friend. The only one he confides in." After the Dream Lord asked Amy about the Doctor's name, she asked, "Who are you?" only to have him counter, "Who are you?" When asking Amy if she would want a life with Rory, the figure continued, "And you know what? The next show at the village hall. It's *Titanic – The Musical*. It's not going to be good, is it?"

When the Dream Lord appeared in the camper van as a Formula 1 racing driver and asked why the Doctor preferred the company of the young, the Doctor replied, "Because they never see me again, doesn't mean I never see them. I care for them – all of them. As you'll find out, if you've harmed a single hair on Amy's head." "Ooh, isn't he tough?" sneered the Dream Lord. "And you know all that anyway," said the Doctor, "You're forgetting – I know who you are, I really do."

Bursting into the nursery to join Amy and Rory, the Doctor told them, "You're my friends. And you're great together. Maybe I was a bit jealous." As the old people made their main attack on the house and Amy went into labour, the trio heard birdsong again. "No," said Amy, "I can't sleep through this!" "I can't miss

this!" agreed Rory. Inside the TARDIS, a layer of frost had formed over the Doctor, Amy and Rory as they struggled up to gaze at the cold star on the fading monitor. "How long?" asked Rory. "Moments," replied the Doctor, "Last moments." Tearing their gaze away, Rory tore ice from the corner of his mouth. "Dribble?" asked the Doctor, to which Rory replied, "Yeah." While Rory rubbed his face, the Doctor advised, "Keep moving. If we don't move, we're dead." As the trio got to their feet and walked about, the Doctor continued, "Some interesting facts to take your mind off dying: this is Stage Three hypothermia, characterised by sluggish thinking, slurred speech... Let's fight it: bend!" The companions forced themselves to bend at the knees, as the Doctor continued, "More symptoms: say after me, major organs fail." Amy and Rory echoed his words as he went on, "Irrational behaviour may occur... including burrowing into small spaces." Suddenly he yelled into the air, "YOU'RE NOT GOING TO GET AWAY WITH IT. THESE ARE MY FRIENDS. I CARE ABOUT THEM. I LOVE THEM." Amy and Rory again repeated his response as the Doctor shouted, "WHERE ARE YOU?!" The Dream Lord appeared, saying, "I'm here. Where are you? Where are you really?"

A birdsong twittered in the TARDIS, the Dream Lord said, "Off again? So soon?" "This is the last time," said Amy, sinking to the ground. "We're slipping away... Don't make me give birth..." The trio woke in the baby's room as Rory asked, "Is there a baby?" "No," said Amy, clutching her belly. "You're going to be fine," reassured Rory pointing to the birthing bag. "We're all set. Look." After Rory's death, when Amy declared that she did not want to live in a life without him, she added, "It's taken me so long to know I just want him."

**Below:**  
"We were on the swings first!"







After Amy got into the camper van, the Doctor moved to follow her and found the Dream Lord holding his door open, saying “Get in.” “I don’t care how selfish it is,” declared Amy as she accelerated towards the dream house. “Oh dear, are you cold?” asked the Dream Lord as the blue forms of the trio awoke in the TARDIS. “No, you can’t move. Frozen solid. But I’m sure a towering brainiac like yourself will sort all that out. Tell you what. I’ll help warm you up.” Pressing a control on the console, the Dream Lord remarked, “There’s a button. On – off. Definitely not quite the genius I was led to believe.” Walking over to the prone Doctor, the Dream Lord said, “Boo!” and then asked, “Any limbs break off? No? Shame.” Defeated, the Dream Lord took an orange from his pocket and threw it at the Doctor, saying, “Have fun.” The orange vanished before it hit the Doctor, who got up, perfectly fit, a moment later commenting, “Nice to do a bit of acting now and again, but it’s not really me.”

When the Doctor announced that he was going to blow up the TARDIS he

continued, “Do you want to watch? I suppose you have to really, as we’re in it.” As the console began to shake, Amy asked, “Doctor?” “Come on Amy, fair do’s,” he replied. “You’ve smashed one dreamscape today, now it’s my turn.” As the TARDIS seemed to lose power, the Doctor continued, “No! Come on Tardy! No don’t call it that. Come on, you can do it!” “Stop him!” shouted Amy as she and Rory tried to drag the Doctor back, “This is the TARDIS! Doctor, stop!” “No it isn’t,” insisted the Doctor. After revealing the identity of the Dream Lord, the Doctor continued, “If he’d won. If we’d stayed in the dream world. I’d have been torturing myself for eternity.” When Amy finally chose Rory, he was too pleased for words. “Shut up,” Amy told him. “Not saying anything,” said Rory. “Don’t,” his fiancée told him. “Okay,” he agreed.

### Additional dialogue

**I**n terms of dubbing, originally when the Doctor tossed the apple through the Dream Lord, he commented, “Rubbish body.” Additional dialogue clarified the use of the generator which the Doctor assembled in the TARDIS, and the Dream Lord’s insults of “hello peasants!” at the castle were added. Further ADR work was conducted at Goldcrest post-production in London on Thursday 29 April. There was no specially recorded orchestral music for the episode, which used either pre-existing cues or material performed purely by Murray Gold. In the trailer for *The Hungry Earth*, the library music tracks *Ear of God*, *Beat to Death*, *Accelerometer* and *Implode* were used.

In post-production, the producer and director credits were superimposed over the opening TARDIS scene. ■

**Left:**  
Is this  
Amy's future?



# Publicity

➤ Seizing upon shots of the pregnant Amy, on Thursday 29 April the press hurriedly assembled various stories such as *The Sun's Who's the father?* and *Amy Pond becomes pregnant... but is it the Doctor's?* in the *Daily Mail*, while the more sober wording of the *Daily Telegraph* went with *Doctor Who sidekick Amy Pond is pregnant*.

➤ *Doctor Who Magazine* issue 421, also released on 29 April, previewed *Amy's Choice* in its pages.

➤ In the run-up to the transmission of *Amy's Choice*, the BBC website had a video of Karen Gillan interviewing Matt Smith on Monday 10 May. The following day it released *The Story of Rory* as related by Arthur Darvill.

➤ In *Radio Times*, Mark Braxton picked the episode as part of *Saturday Choice* and noted the adventure's 'change of tone'. There was also a small feature on Toby Jones and a shot of a threatening Mrs Poggit to accompany the programme's billing.

➤ The second internet interview, with Smith interviewing Gillan, was made available on the *Doctor Who* site on Wednesday 12. That morning, Smith joined Chris Moyles on his Radio 1 breakfast show at 8.15am, playing the new theme tune ("It's such adventurous music!" said Matt) and discussing the recent press launch in New York.

➤ *Doctor Who: is Steven Moffat's Who living up to expectations?* asked Dan Martin of *The Guardian* on Thursday 13 May. In the *Evening Standard*, Terry Kirby ran the story *I chose to sex-up Dr Who, admits the Time Lord's new assistant* in which Karen explained, "I was part of the costume process. I like to think I had a bit of input there. I worked with the costume designer and we just thought that was one of the things that Amy likes to wear."

➤ The BBC website premièred *Introducing Amy's Choice* in which Arthur Darvill explained how the new episode was set five years after *The Vampires of Venice*, and three preview clips were also made available showing the Doctor being reunited with Rory and the pregnant Amy, the trio visiting the old folks, and also their discussion about their strange situation on the swings.

## Right:

Mrs Poggit  
– armed and dangerous.







- Karen Gillan's *Sexy New Style* was the item in the *Daily Express* on Friday 14 May, again picking up on the actress' comments about her approach to Amy.
- On Saturday 15, Karen Gillan dropped into Vernon Kay's show on Radio 1 at 12.15pm, attracting a large crowd outside the studio. Recounting her recent experiences in America (where a female fan had proposed to her), she talked about kissing Matt Smith and emphasised the secrecy of the storyline before taking questions from younger listeners. While music was playing,

Kay played the Doctor and recorded a mini-episode with Gillan, and the trailer for *Amy's Choice* was broadcast. The two-minute piece comprised Kay "standing in" for Matt Smith and performing the Doctor and Amy scene from the end of *The Eleventh Hour*, and was made available on the show's website as *Could Vernon Kay Be... The Doctor?* on Tuesday 18 May. Following the show, Gillan dropped in to Tesco to do some shopping, only to be snapped by the paparazzi for *Stocking up for the TARDIS Amy?* by Anny Shaw of the *Daily Mail*.

**Above:**  
The TARDIS becomes a hostile environment in *Amy's Choice*.



'SUDDENLY THE TARDIS  
BECOMES A  
PLACE OF MAXIMUM DANGER.'



# Broadcast

- ▶ Editing on *Amy's Choice* had only been finished a few days before transmission, and the adventure was screened on BBC One and BBC HD at 6.25pm. The show won its timeslot against *You've Been Framed! Funniest 100* on ITV1.
- ▶ *Arthurian Legend* – the edition of *Doctor Who Confidential* which focused on Arthur Darvill's role as Rory – then screened at 7.10pm on BBC Three and 8.10pm on BBC HD.
- ▶ After transmission, Smith and Darvill considered what they would be doing in an alternative reality in the BBC website's Big Questions.
- ▶ In the *Daily Telegraph*, Gavin Fuller declared that '*Amy's Choice* was one of

those stories that you would only find in *Doctor Who*, and shows once again that the series can provide genuine thought-provoking, interesting drama alongside its thrills and spills'.

- ▶ On Sunday 16 May, *Amy's Choice* was repeated on BBC Three at 8pm, with a *Cut Down* version of *Arthurian Legend* following at 8.45pm. A high-definition repeat of the episode ran on BBC HD at 11.20pm on Monday 17, with another screening of both adventure and *Cut Down* edition of *Confidential* on BBC Three from 9pm to 10pm on Friday 21.
- ▶ *Amy's Choice* was the most-watched programme on BBC iPlayer during May 2010, with 1.4 million viewings.

## ORIGINAL TRANSMISSION

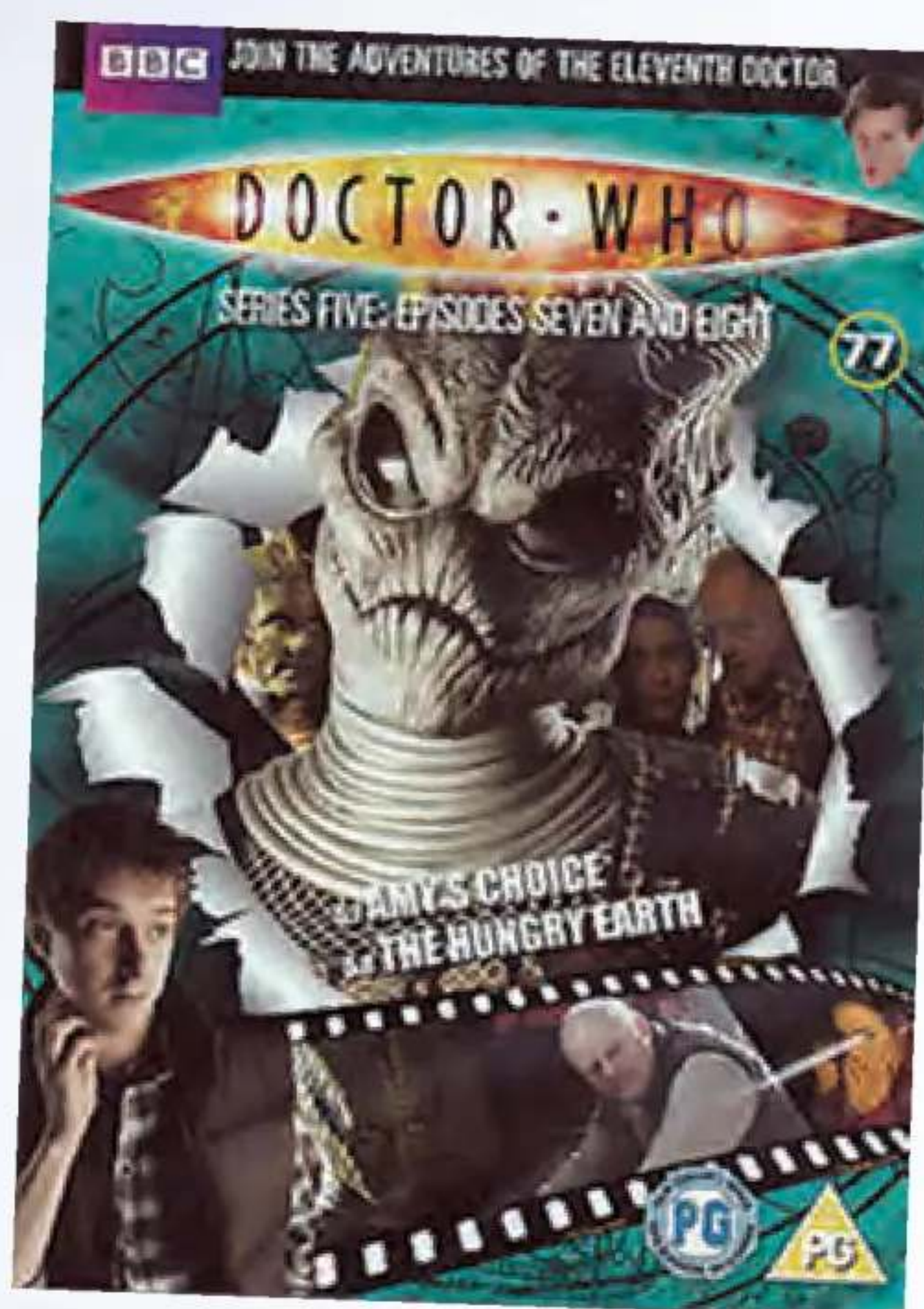
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>Amy's Choice</b>	Saturday 15 May 2010	6.25pm-7.10pm	BBC One/BBC HD	44'08"	7.55M (13th)	84



# Merchandise

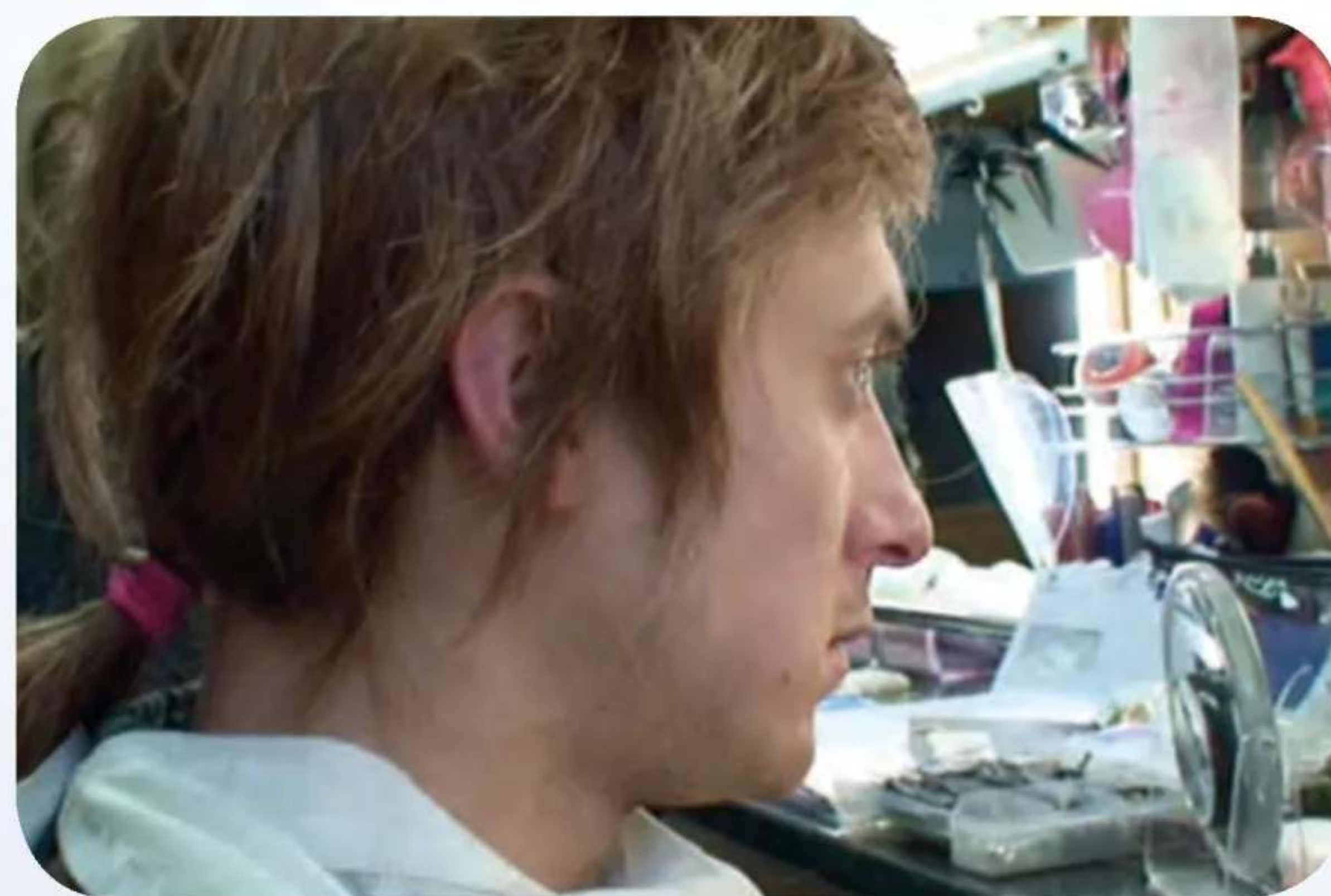
**T**he BBC DVD/Blu-ray of *Doctor Who Series 5 Volume 3*, released in August 2010, included the episode *Amy's Choice*. The episode was later included on the *The Complete Fifth Series* DVD/Blu-ray box set in November 2010 and reissued in August 2014; this also included the short version of *Doctor Who Confidential*, and also *Morning Arthur*, an entry in *The Video Diaries* made by Arthur Darvill. *Amy's Choice* was also part of GE Fabbri's *Doctor Who DVD Files* issue 77 in December 2011.

Two tracks of incidental music from the episode – *Wedded Bliss* and *This Is the Dream* were available on the *Doctor Who Series 5 Original Television Soundtrack*, released by Silva Screen in November 2011. The latter was later included on Silva Screen's 11-disc *Doctor Who: The 50th Anniversary Collection* TARDIS-themed soundtrack box set (also known as the 'TARDIS Edition') to tie in with the series' 50th anniversary, released in September/November 2014. ■



**Below:**

*Doctor Who Confidential* extras on the DVD release.





# Cast and credits

## CAST

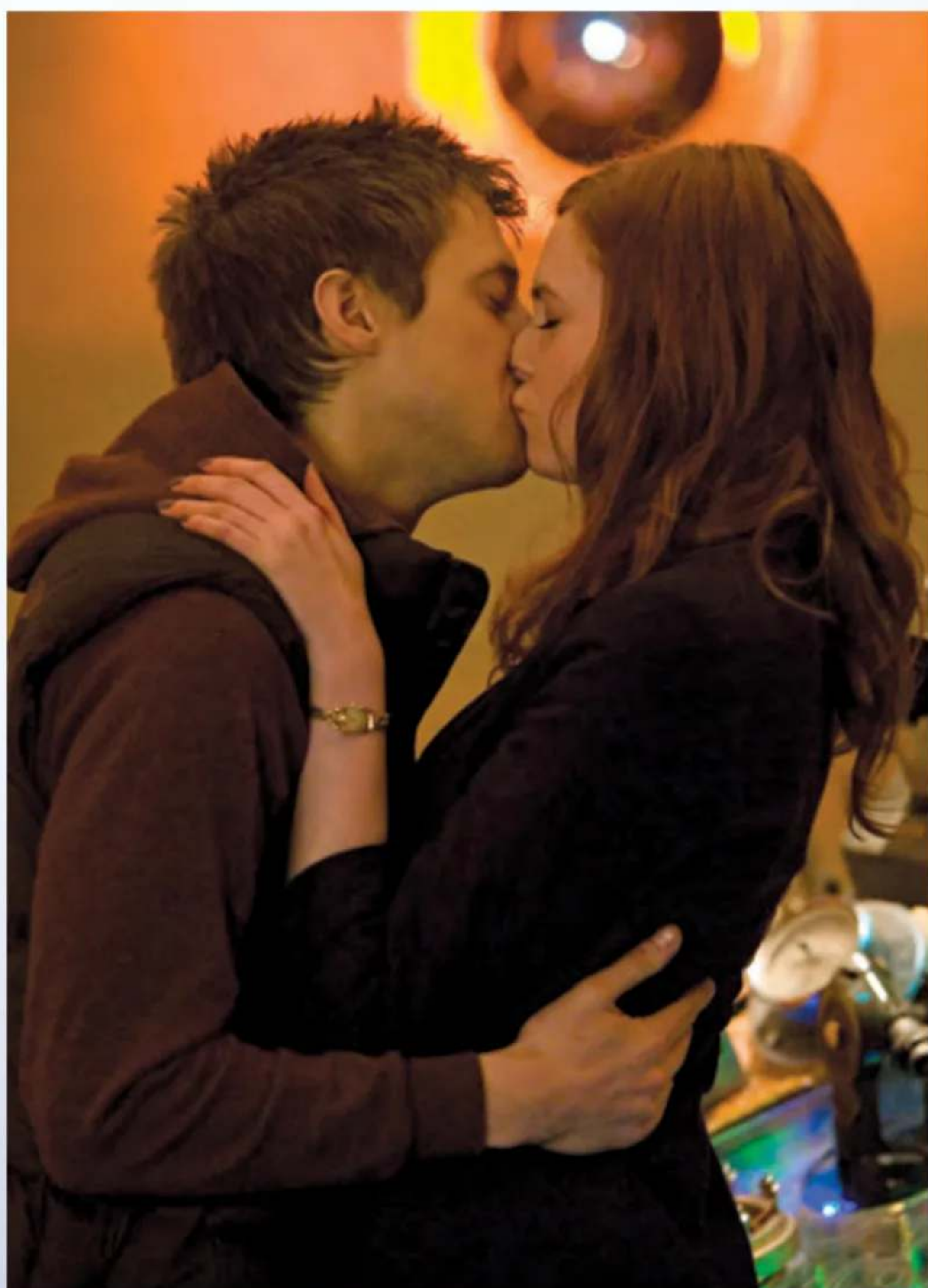
**Matt Smith** ..... The Doctor  
**Karen Gillan** ..... Amy Pond

with

**Arthur Darvill** ..... Rory  
**Toby Jones** ..... Dream Lord  
**Nick Hobbs** ..... Mr Nainby  
**Joan Linder** ..... Mrs Hamill  
**Audrey Ardington** ..... Mrs Poggit

## UNCREDITED

**Joan Kemp Gee, Nicky Bean, David Bristowe, Shirley Bristowe, Santa, Jim Blaisdon, David Tudor Greaves, Phil Hobbis, Sheila Moxom, Eddie Bousie** ..... Pensioners C  
**Melisa Swaby** ..... Young Mum  
**Elizabeth Ellis** ..... Pensioner A  
**Sandra Scott** ..... Pensioner B



**Bert Hall, Gloria Hall, Carl Peries, Keith Rose, Jean Heelis, Richard Heelis** .....

Pensioners A

**Maggie Baiton, Diana Clay, Roy Rahaman, Nigel Slarke, Daphne Neville, Martin Neville** .....

Pensioners B

**Channon Jacobs** ..... Teacher

**Darcey Bass, Isobel Bass, Chanelle Leung, Ellie Cursio, Amber Morgan, John William Carter, Rhys Edmunds, Adam Frandakis-Williams, George Greminos, Iwan Davies, Annabel Williams, Chloe Seed** ... School Children

**Jeff Holt** ..... Bus Driver

**Margaret Swift, June Thomas, Harry Damsell** .....

Pensioners A

**Angharad Baxter, How Rees, Den Edginton** ....

Pensioners B

**Andy Jones** ..... Postman

**Gordon Seed** ..... Stunt Double for Rory

**Belinda McGinley** ..... Stunt Double for Mrs Hamill

**Huw Rees** ..... Pensioner B

**Beryl Pym, Keith Read, Kush Nazarali, Michelle Meredith, Paul Cheetham** .....

Pensioners D

**Helen Steinway-Bailey** .....

Stunt Double for Mrs Hammill

**Gordon Seed** ..... Stunt Double for the Doctor

**Belinda McGinley, Dani Biernat** .. Stunt Villagers

**Alphaeus Daniel** ..... Camper Van Driver

**Steve Roberts, Maria Honeker** ..... Parents

**Daniel Gear, Katie Gear** ..... Children

**Ling Cheung, Martyn Emsley, Jenette Clothier, Tom Watkins, Charlotte White, Anthony Yusufu, Anneliese Murray, Frances**

**Valaydon Pillay, Ryan Simpson, Lucinda Robson, Natalie Dimeo, Maddi Knibbs, Said**

**Mohamed** ..... Camper Van Passengers

**Helen Steinway-Bailey** .....

Stunt Double for Mrs Poggit

**Belinda McGinley** ..... Stunt Double for Amy

**Left:**  
Amy makes  
her choice.



**Andy Jones**.....Hand Double for the Doctor  
**Jenny Pink, Daryl Adcock, Neil Gray, Claire Hilder, Paul Sparrowham, Lindsay Hollingsworth, Nicholas Wilkes, Emma Feeney**..... Crowd ADR  
**Kuan Frye, Bertie Gilbert, Hugo Docking, Fern Deacon, Lauren Platt, Frances Encell** ..... Crowd – Children ADR

CREDITS

Written by Simon Nye  
Produced by Tracie Simpson  
Directed by Catherine Morshead  
1st Asst Director: Kiaran Murray-Smith  
[uncredited: Jonathan Hunter]  
2nd Asst Director: James Dehaviland  
3rd Asst Director: Heddi-Joy Taylor-Welch  
[uncredited: Arwel Wyn Evans, Alison Jones]

Runners: Nicola Eynon Price, Laura Jenkins  
Location Manager: Gareth Skelding  
Unit Manager: Rhys Griffiths  
Production Manager: Holly Pullinger  
Production Co-ordinator: Jess van Niekerk  
Production Management Asst: Claire Thomas  
Production Runner: Sian Warrilow  
Asst Production Accountant: Carole Wakefield  
Script Editor: Brian Minchin  
Continuity: Non Eleri Hughes  
Camera Operator: Richard Stoddard  
B Camera Operator: Matthew Poynter  
Focus Puller: Steve Rees  
[uncredited: Chris Reynolds]  
Grip: John Robinson [uncredited: Clive Baldwin]  
Camera Assistants: Tom Hartley, Jon Vidgen  
[uncredited: Simon Rudge]  
Boom Operator: Dafydd Parry

**Below:**  
The three amigos.







**Left:**

Mrs Hamill is not all that she seems...

Sound Maintenance Engineer: Jeff Welch  
 Gaffer: Mark Hutchings  
 Best Boy: Pete Chester  
 Electricians: Ben Griffiths, Steve Slocombe, Bob Milton, Alan Tippetts  
 Stunt Co-ordinator: Crispin Layfield  
 Stunt Performers: Gordon Seed, Belinda McGinley, Dani Biernat, Helen Steinway-Bailey  
 Supervising Art Director: Stephen Nicholas  
 Assistant Art Director: Jackson Pope  
 Art Dept Co-ordinator: Amy Oakes  
 Production Buyer: Ben Morris  
 Set Decorator: Keith Dunne  
 Props Buyer: Catherine Samuel  
 Standby Art Director: Ellen Woods  
 Set Designer: Al Roberts  
 Storyboard Artist: James Iles  
 Concept Artists: Richard Shaun Williams, Peter McKinstry  
 Standby Props: Phill Shellard, Tom Evans  
 Standby Carpenter: Will Pope  
 Standby Rigger: Keith Freeman  
 Standby Painter: Clive Clarke  
 Props Master: Paul Aitken  
 Props Chargehand: Matt Wild  
 Dressing Props: Martin Broadbent, Philip Everett-Lyons  
 Art Department Driver: Tom Belton  
 Props Fabrication Manager: Barry Jones  
 Props Makers: Penny Howarth, Nicholas Robatto  
 Practical Electrician: Albert James  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Scott Fisher  
 Construction Workshop Manager: Mark Hill  
 Scenic Artists: John Pinkerton, John Whalley  
 Graphics: BBC Wales Graphics  
 Title Sequence: Framestore  
 Costume Supervisor: Bobbie Peach  
 Costume Assistants: Sara Morgan, Maria Franchi  
 [uncredited: Maxine Brown]  
 Costume Trainee: Nikki Lightfoot  
 Make-Up Supervisor: Pam Mullins  
 Make-Up Artists: Abi Brotherton, Morag Smith  
 [uncredited: Cathy Davies, Alison Singh]  
 Assistant Editor: Becky Trotman

VFX Editor: Cat Gregory  
 Post Prod. Supervisors: Ceres Doyle, Nerys Davies  
 Post Prod. Co-ordinator: Marie Brown  
 Dubbing Mixer: Tim Ricketts  
 Sound Supervisor: Paul McFadden  
 Dialogue Editor: Matthew Cox  
 Sound Effects Editor: Paul Jefferies  
 Colourist: Jon Everett  
 On-line Conform: Geraint Parri Huws, Jeremy Lott  
 With thanks to the BBC National Orchestra of Wales  
 Conducted and Orchestrated by Ben Foster  
 Mixed by Jake Jackson  
 Recorded by Gerry O Riordan  
 Original Theme Music: Rob Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Ceri Tothill  
 Sound Recordist: Bryn Thomas  
 [uncredited: Jeff Matthews]  
 Costume Designer: Ray Holman  
 Make-Up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: BBC Wales Graphics  
 Editor: Jamie Pearson  
 Production Designer: Tristan Peatfield  
 Director of Photography: Erik Wilson  
 [uncredited: Simon Archer]  
 Line Producer: Patrick Schweitzer  
 Executive Producers: Piers Wenger, Beth Willis, Steven Moffat  
 BBC cymru wales  
 bbc.co.uk/doctorwho  
 © BBC MMX



# Profile

**KAREN GILLAN**

Amy Pond

**K**aren Sheila Gillan was born on 28 November 1987 and grew up an only child in Old Steading Road, Kinmylies in the Scottish Highland city of Inverness. Her mother Marie (née Paterson) originally came from Glasgow and her father Raymond Gillan from Sunderland. He had once worked in a glass factory and later became a day-care centre manager. He also sang on the Inverness pubs and clubs circuit, performing as John Gillan.

He taught his daughter to read, write and play chess before she started school. Growing up, she attended the local Charleston Academy. She took piano lessons and dreamed of being a jazz singer.

Gillan found acting helped her confidence and was soon taking classes after school. She performed at Inverness' leading theatre, the Eden Court, in her teens and was a part of the Eden Court Youth Dance Company and their Senior Youth Theatre, while undertaking her SQA Higher Drama there.



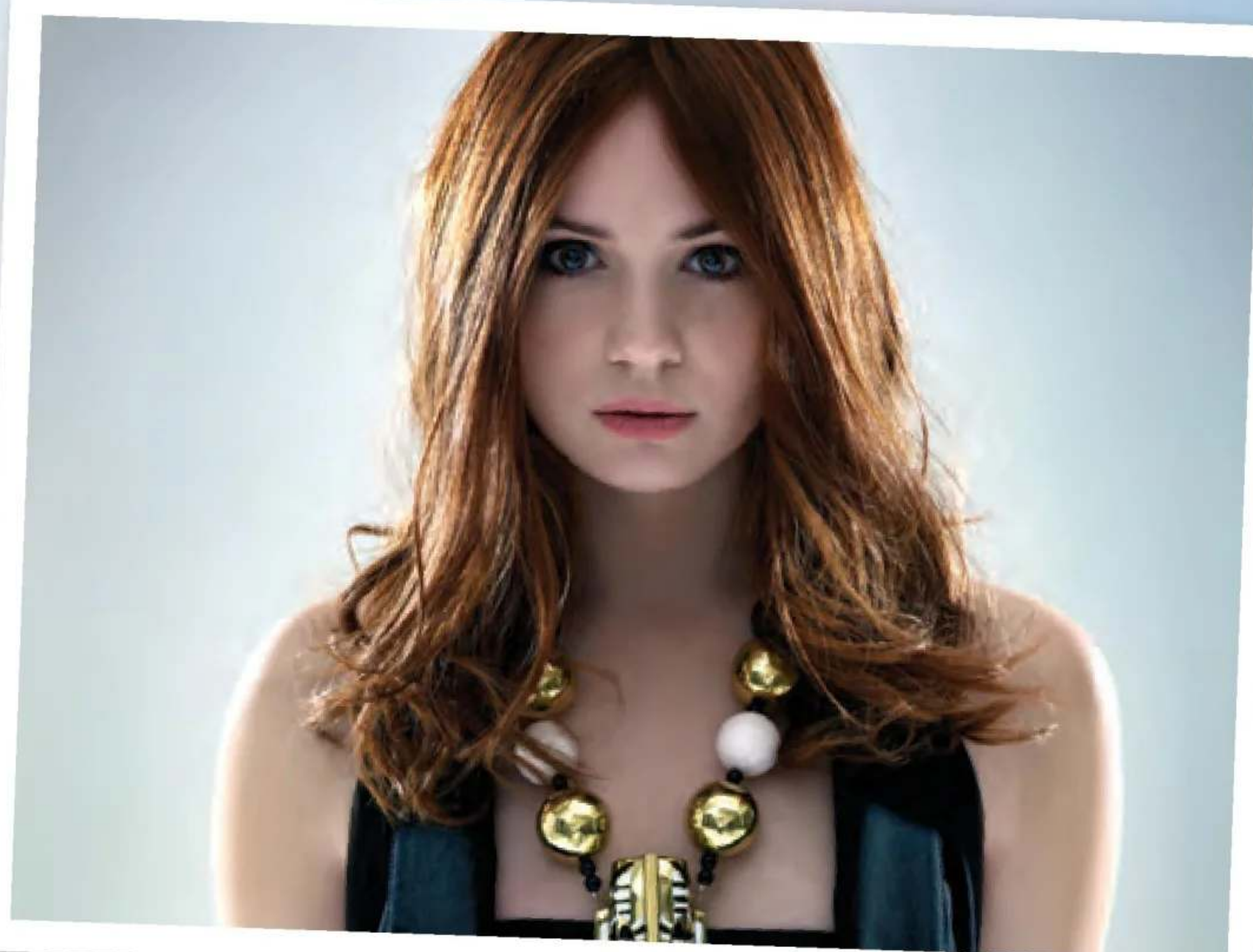
At 16, Gillan moved to Edinburgh for one year's study, gaining an HNC in Acting & Performance from Telford College. Next winning a place at the Italia Conti Stage School, aged just 17, she headed to London but dropped out after only a few months. When the school refused her time off to film a part in Scottish detective series *Rebus*, she quit her studies. In the episode *A Question of Blood* she played tough street girl Teri Cotter; this TV début aired 15 September 2006.

Remaining in London, Gillan worked in a bar, The Pilgrim in Kennington, for a year while sharing a flat in Elephant and Castle and seeking auditions.

Gillan was scouted by a model agency and took modelling work. She was on the runway at London Fashion Week, unveiling Allegra Hicks' autumn/winter 08 collection in February 2008. Another modelling job saw her promoting the Dainty Doll make-up line created by Girls Aloud star Nicola Roberts. A fellow redhead, Roberts' range was aimed at fair-skinned women. Gillan's audition and appearance at the catwalk launch event were captured in an episode of ITV2 documentary series *The Passions of Girls Aloud* broadcast 4 April 2008.

Gillan's breakthrough year, 2008, brought several TV appearances. She was the lead female in Channel 4's off-the-wall sketch comedy series *The Kevin Bishop Show*, playing characters including Angelina Jolie, Alexa Chung and Katy Perry. A second series aired in 2009.

The year also brought several one-off acting roles. In an episode of ITV medical drama *Harley Street* (2008) she played an aspiring model pushed into plastic surgery. *Stacked* was a one-off pilot made in Glasgow for Channel 4's *Generation Next* strand, aired 28 August 2008, and here she played Ginny, the 16-year-old daughter of



**Above:** One of Karen's modelling shots.

a lads' mag boss. For another Channel 4 single drama strand, *Coming Up*, she starred in *Thinspiration* (broadcast 27 August 2008) as Anna, a novice nun coping with an eating disorder.

Gillan's fourth drama role that year came in *Doctor Who* adventure *The Fires of Pompeii* [2008 – see Volume 57], heavily made-up as a soothsayer. Gillan was lucky enough to be part of a small crew making a location trip to Rome.

Karen Gillan's film début came with the minor part of a girl in a bus station in Scottish thriller movie *New Town Killers* (2008), with another film role soon following in Scottish-based folk horror *Outcast* (2010).

There was more horror when she played Coll in gothic teen drama *The Well*. Aired in BBC2's Saturday afternoon *Switch* youth strand, *The Well* was a TV serial linked to online games content. By the time it aired however, in October 2009, she had already won a far bigger role.

Gillan was put forward by *Doctor Who* casting director Andy Pryor, who auditioned many actresses himself before putting forward a revised shortlist to the senior production team.



**Right:**

Karen and Matt Smith on their first day of shooting.



One of around a dozen or so actresses auditioned, she read once, both with her own accent and an English accent, before being asked back for a second, and final, audition, this time with Matt Smith. The process had been so secretive that she had to use the code phrase 'Panic Moon' at reception – an anagram of companion.

Gillan, now aged 21, was unveiled to press and public on Friday 29 May 2009. "We saw some amazing actresses for this part, but when Karen came through the door the game was up," said Steven Moffat in the official BBC press release. "Funny, and clever, and gorgeous, and sexy. Or Scottish, which is the quick way of saying it. A generation of little girls will want to be her. And a generation of little boys will want them to be her too."

With the earlier part of the next series made out of sequence, she began filming on 20 July 2009, with two-parter *The Time of Angels/Flesh and Stone*.

Her first broadcast episode *The Eleventh Hour* [2010 – see Volume 63] also featured her cousin Caitlin Blackwood, aged 10, playing young Amy. The two cousins had

never met until the making of the episode. Blackwood grew up in Northern Ireland and although she later moved to Inverness, this was after her older cousin departed for London.

Gillan described her character to *Doctor Who Magazine*: "Amy really is feisty. She's kind of got this inner confidence, I think, which makes her quite sassy... but what's really interesting about her, is that somewhere underneath all that... she's kind of like this lost little girl. So she's got these two sides to her, which are almost contradictory. That's interesting to play."

In 2012, Gillan won a National Television Award for Most Popular Female Drama Performance for the series.

With showrunner Steven Moffat asking his stars to give plenty of notice before leaving, a mutual decision was reached halfway through Gillan's second season in late 2010 and plans laid for her departure the following year.

Prior to her departure, Gillan filmed *We'll Take Manhattan*, a BBC4 biopic of 1960s model Jean Shrimpton and photographer David Bailey, shown January 2012.

Despite bowing out on screen in *The Angels Take Manhattan* [2012 – see Volume 72], aired 29 September 2012, her final filming was for *The Power of Three* [2012 – see Volume 71], shot May 2012.

**Below:**

Karen's first *Doctor Who* appearance, as a soothsayer in *The Fires of Pompeii*.





Gillan returned for one last cameo, during Smith's regeneration in *The Time of the Doctor* [2013 – see Volume 75].

In Glasgow-shot romcom movie *Not Another Happy Ending* (2013) she starred as a novelist with writer's block. Her next movie *Oculus* (2013) was a supernatural horror. She won the part after her LA agent demanded she send in a screen test within 24 hours, and she filmed one at home in Inverness, with her dad reading the co-star part. At the time she had sold her place in London and was briefly based back at her parents' home. *Oculus* was shot autumn 2012 in Alabama and on completion Gillan relocated to Los Angeles.

She made one further British production, two third series episodes of Charlie Brooker's TV detective parody *A Touch of Cloth* (2014) as DC Kerry Newblood, but work since has been exclusively in the US. She was Daisy in the third series of Adult Swim network's action series send-up *NTSF: SD: SUV::* (2013).

Her profile leapt playing the villainous (and bald) Nebula in the Marvel Comics film *Guardians of the Galaxy* (2014). She followed this blockbuster with a 25-minute short film about Aspergers, *Bound for Greatness* (2014). It won her an International Filmmaker Festival award for Best Lead Actress in a Short Film.

Recent TV has included her own US sitcom *Selfie*, a social media age updating of *Pygmalion*, starring as the airheaded Eliza Dooley. Aired on ABC from September 2014, it was unfortunately dropped after seven episodes, with the remaining six being made available on the Hulu streaming service. She also featured in US pilot *The Devil You Know* (2015), based on the Salem witch trials, and in HBO's tennis spoof documentary *7 Days in Hell* (2015).

Gillan has indicated writing ambitions and her short film *Coward*, which she

wrote and directed, was premiered at the Edinburgh International Film Festival in June 2015. It later won Best Independent Short Film award at the Independent Filmmakers Showcase film festival.

For *Fun Size Horror*, a showcase for online streaming horror shorts, she wrote, directed and starred in *Conventional* (2015) as Rachel Milligan, a fading scream queen.

Gillan has appeared in Brad Pitt's financial drama *The Big Short* (2015) and science-fiction conspiracy thriller *The Circle* (2016), co-starring Tom Hanks and Emma Watson. She reprised the role of Nebula for the 2017 *Guardians of the Galaxy* sequel, rejoining the original cast.

Gillan told Benjamin Cook of *Doctor Who Magazine* in 2012: "When I die, I know that it will be 'former *Doctor Who* assistant Karen Gillan' and I'm fine with that. It's not something that I would ever want to disassociate myself from, because doing that job at that age has been the most exciting thing ever." Her growing film career and inroads into writing and directing in the few years since then suggest that may not be the case. ■

**Below:**

Karen co-hosts a *Doctor Who* Prom with Matt Smith and Arthur Darvill.





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**BBC**

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## THE COMPLETE HISTORY

**STORIES 206-208**

### THE TIME OF ANGELS/FLESH AND STONE

When River Song summons the Doctor, he is recruited to help track down one last Weeping Angel which has escaped into the Maze of the Dead.

### THE VAMPIRES OF VENICE

The Doctor takes Amy and Rory on a romantic trip to Venice in 1580. However, pale, creepy young women are lurking in the city and Rosanna Calvierri's school for girls is not all it seems...

### AMY'S CHOICE

In Upper Leadworth, 2015, Amy and Rory are living happily together. Or are they still travelling in the TARDIS with the Doctor? One world is real and one is a dream – but which is which? Amy must decide.

